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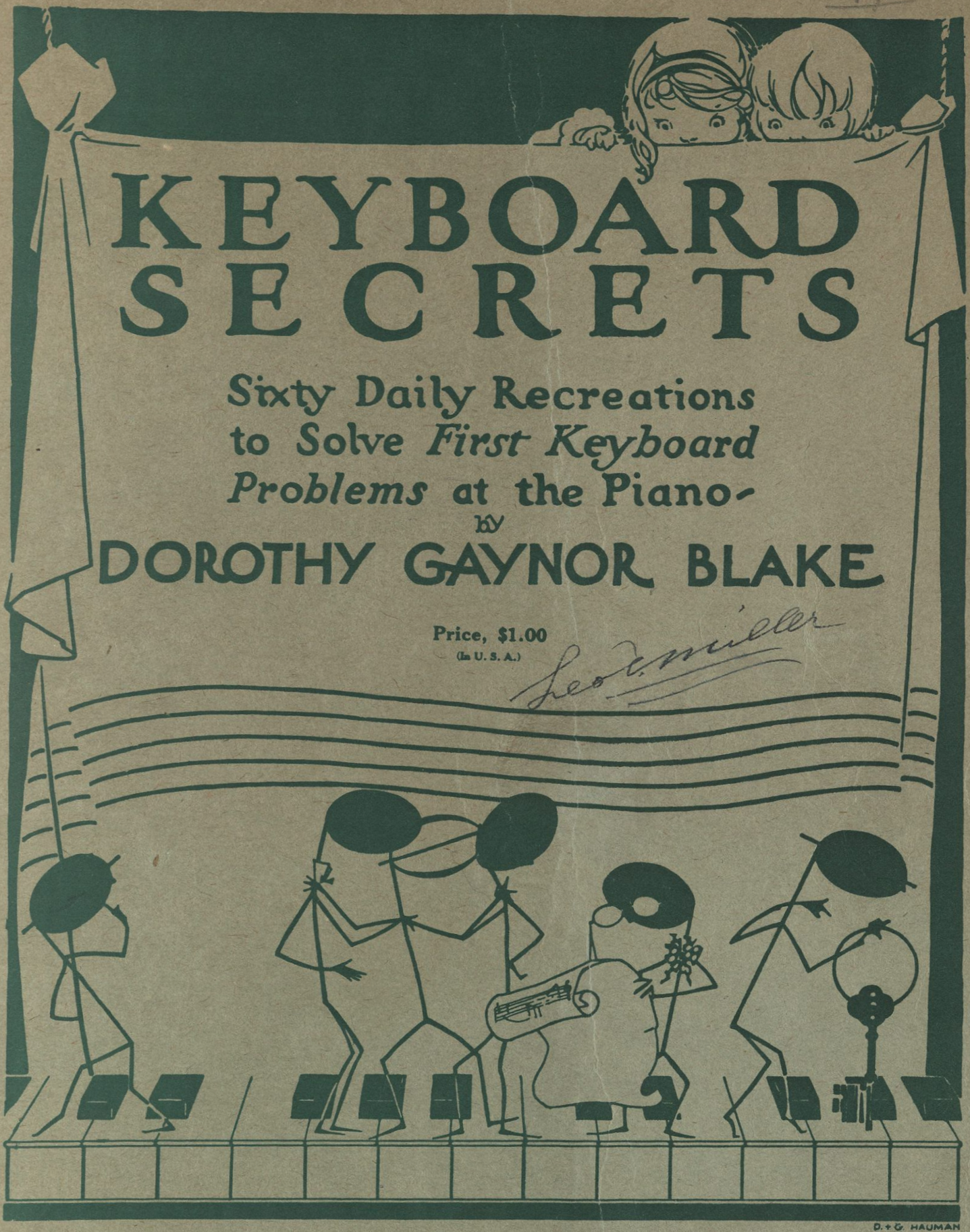

KEYBOARD SECRETS

Sixty Daily Recreations to Solve *First Keyboard Problems* at the Piano-

by

DOROTHY GAYNOR BLAKE

Price, $1.00
(In U. S. A.)

D. & G. HAUMAN

THE WILLIS MUSIC CO. CINCINNATI, OHIO

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Illustrations by
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THE WILLIS MUSIC COMPANY
Cincinnati, Ohio

W. M. Co. 4634

FOREWORD

THE pupil's early musical education embraces three elements—*the training of ear, eye and hand.* To make music he must *first hear and enjoy* and *then re-create*, so the eye- and hand-training are, or should be, only the means to an end. When we begin eye-training or sight-reading and then correlate it with simple melodic playing, we find many problems that have to do with pitch and rhythm as represented on the staff. The pupil is often pushed along to new material, constantly assimilating and having little time for acquiring facility and hand-control. Reading much new material *promotes* the best *sight-reading*, but *keyboard freedom only comes through constant repetition of review work.*

This volume is intended to serve two specific purposes. First *to furnish simple finger-drills* so short that the time spent in sight-reading and memorizing is minimized. Thus after a short period of getting acquainted, each number automatically becomes old material which, with frequent repetition, will give the pupil keyboard freedom, accuracy, rapidity, strength and control.

The second purpose is *to present in the most condensed way all the problems of phrasing, touch and hand-control* likely to be met with in first and second grade piano music. It is quite possible to teach many of these points from pieces in which they occur but too often there are a *variety of different points in the same piece.* Sometimes there is a teaching-point for each hand as they play together and sometimes—although only one part contains any real difficulty—the other hand is sufficiently busy to distract the pupil from concentrating on the particular point and mastering it.

These points are presented here, *one at a time, briefly, and with the least possible distractions* consistent with musical completeness. Various rhythms appear but are neither extensively developed nor presented as keyboard problems, as they belong more to the ear and mental training than to hand facility. The pedal which is used sparingly toward the end of the book is not taken up as a special feature. For further analysis of this problem the teacher is referred to "First Steps in the Use of the Pedal." The verses imply each teaching-point to be found in the respective number. An explanatory indexed guide will be found opposite each title listed in the Table of Contents. The Appendix of ten additional finger-drills will be found at the end of the book to supplement and carry on the drill-work begun in numbers 6 and 8.

Dorothy Gaynor Blake

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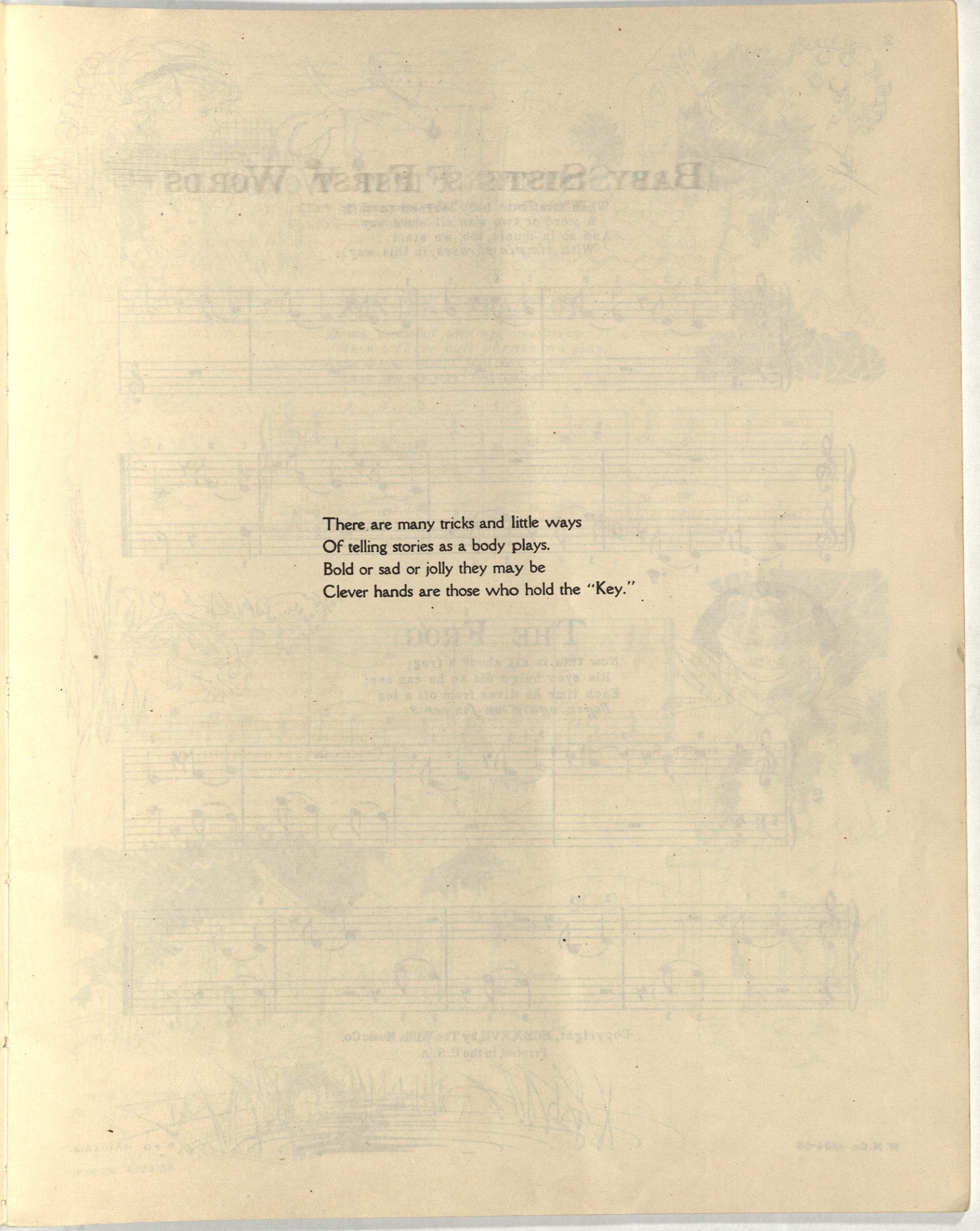
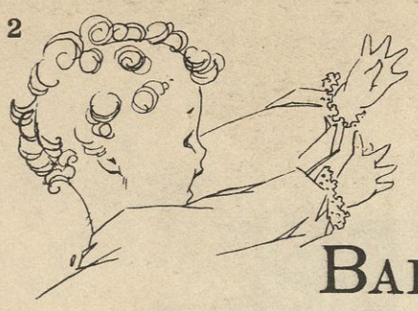
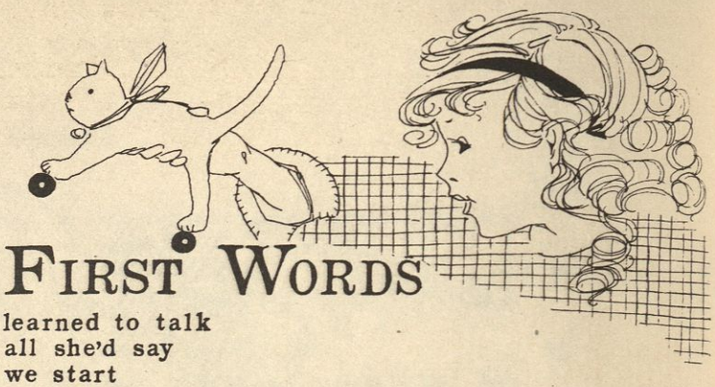


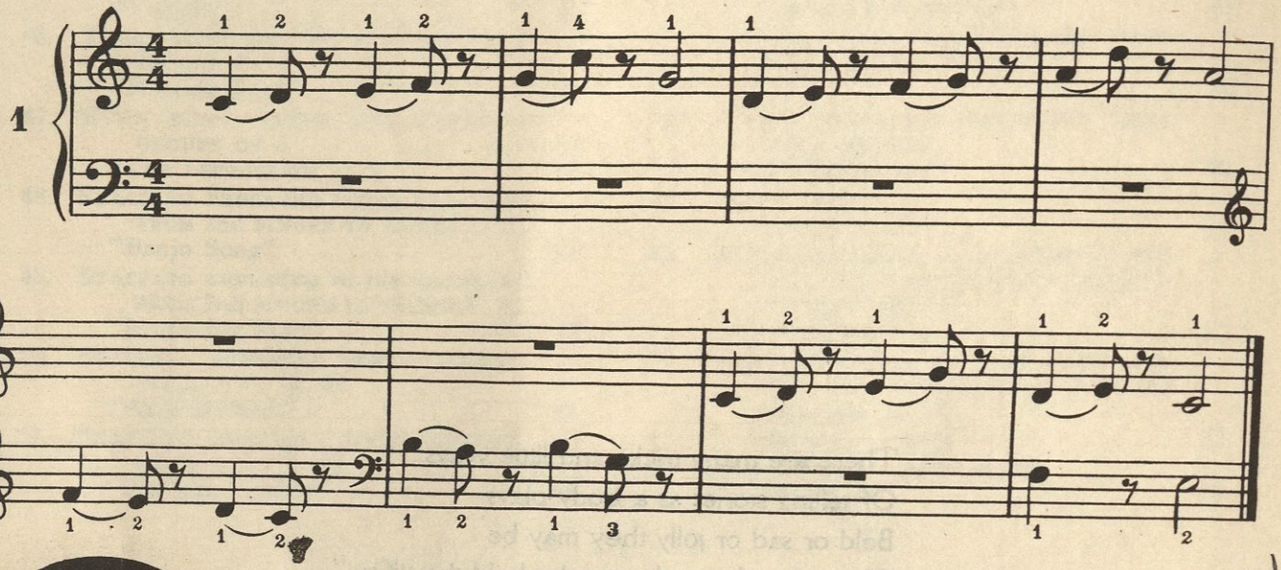
There are many tricks and little ways
Of telling stories as a body plays.
Bold or sad or jolly they may be
Clever hands are those who hold the "Key."





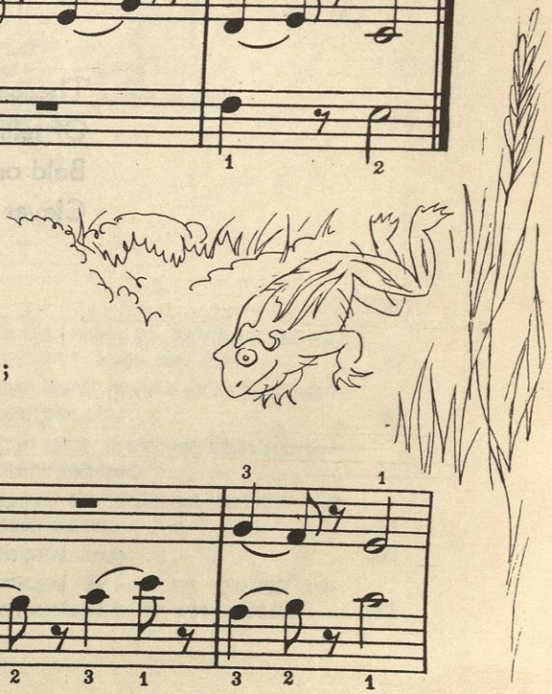
Baby Sisters' First Words

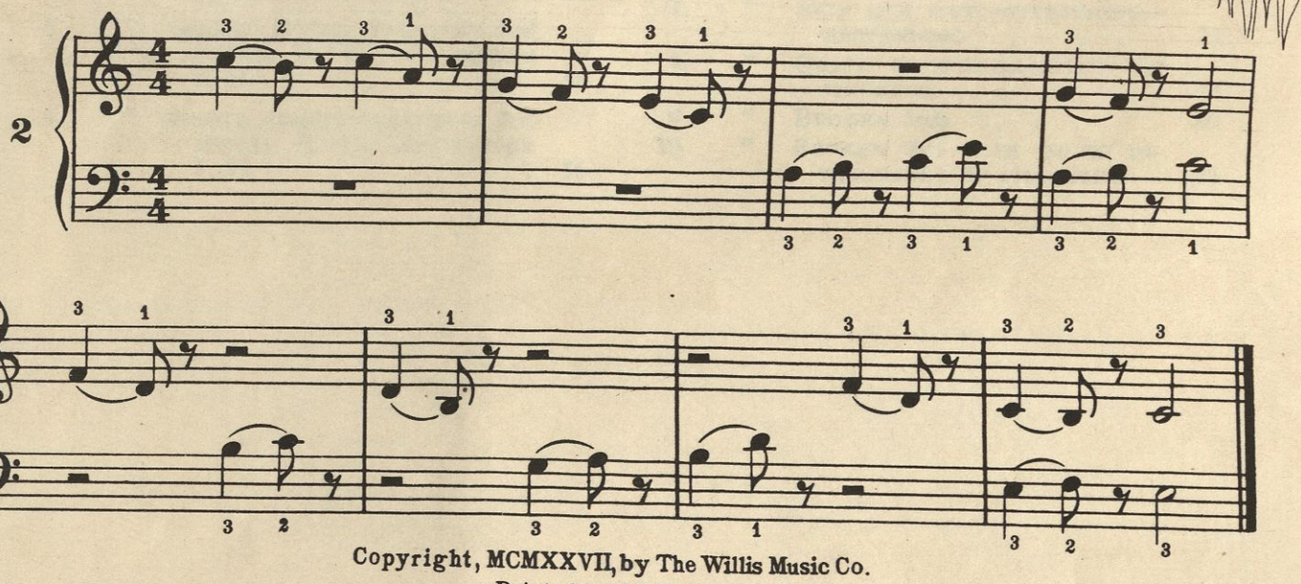
When first our baby learned to talk
A word or two was all she'd say
And so in music, too, we start
With *simple phrases,* in this way.



The Frog

Now this is all about a frog;
His eyes bulge out so he can see;
Each time he dives from off a log
Begin again on finger 3.





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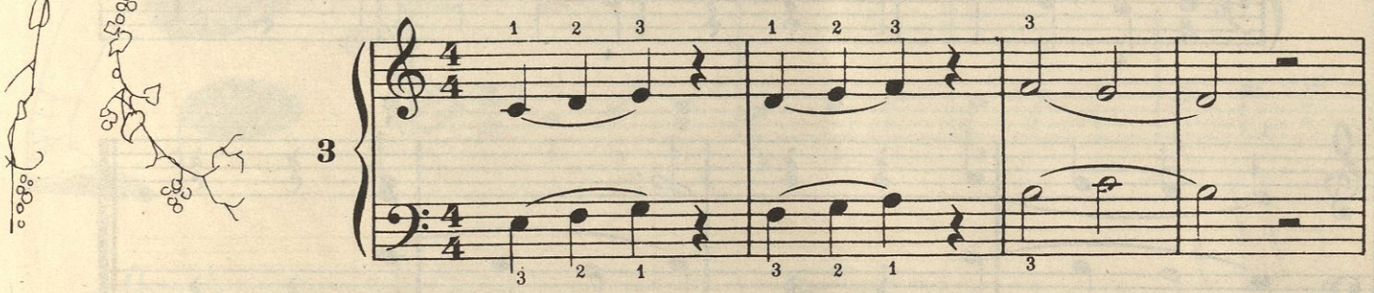
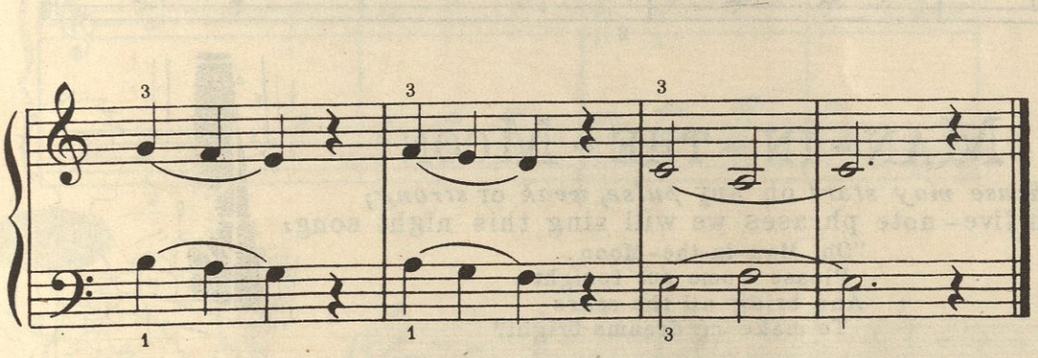
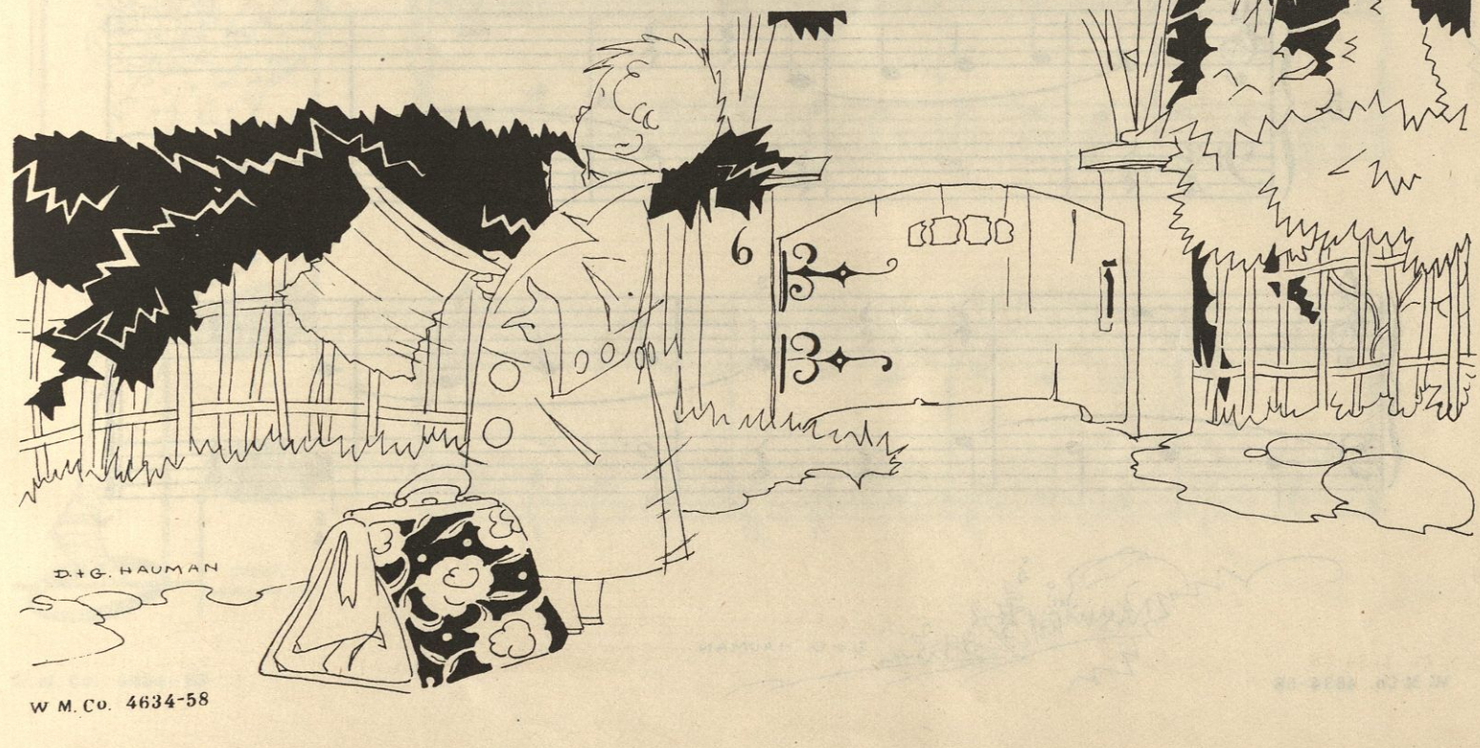
An Invitation

"Down, connect and up," we'll say
When a *three note phrase* we play.
Hear the question, "Will you come?"
Then the answer, "Not today."

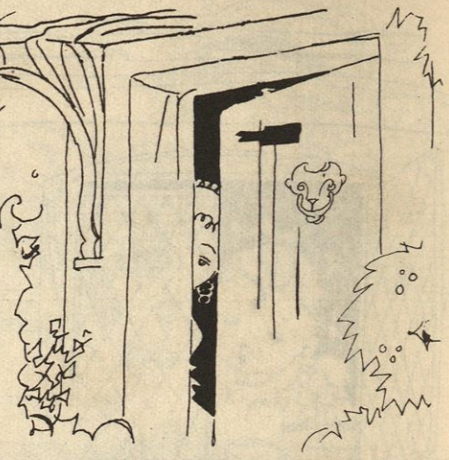


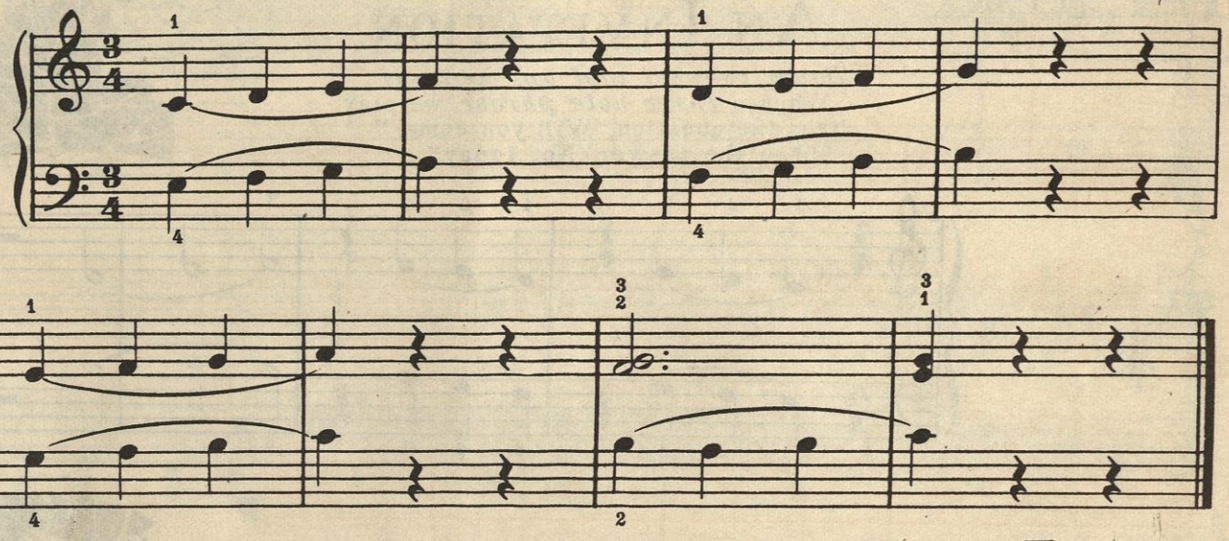


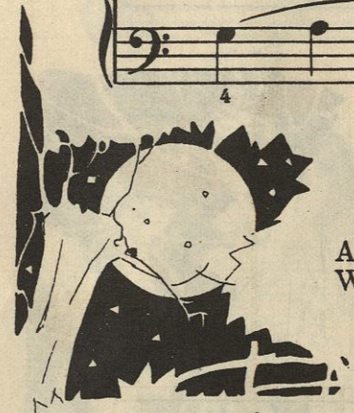


MAY-DAY

Phrases of four
Still more can say.
"Come to your door,
For it is May!"

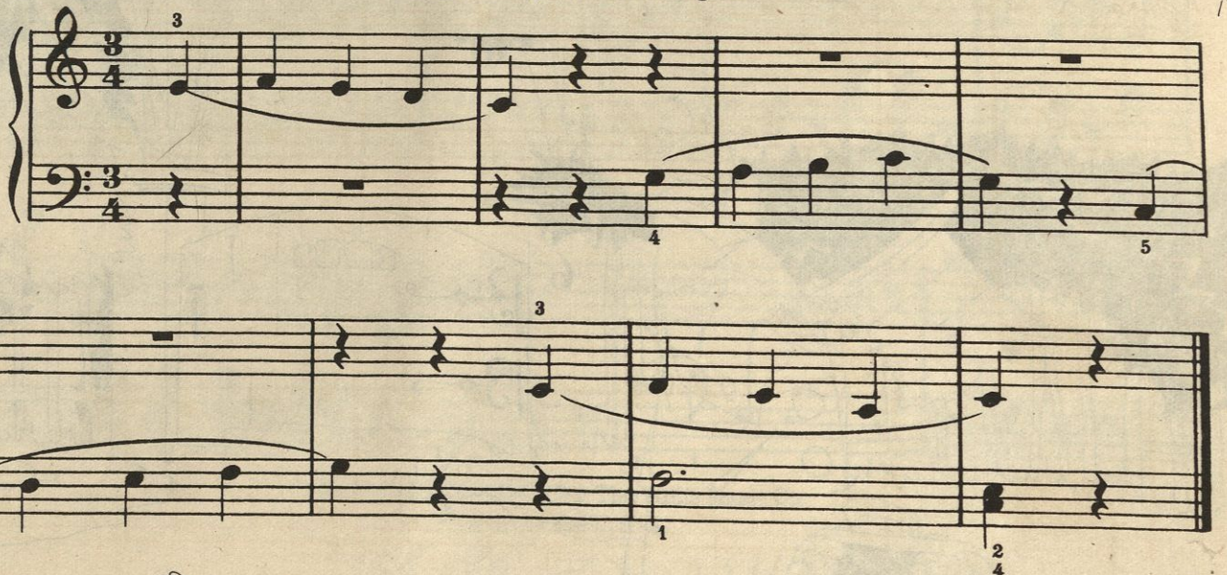






MAN-IN-THE-MOON

A *phrase may start* on any *pulse, weak* or *strong;*
With five-note phrases we will sing this night song:
"Oh, Man-in-the-Moon,
Please come out tonight
And bring all the stars
To make my dreams bright!"



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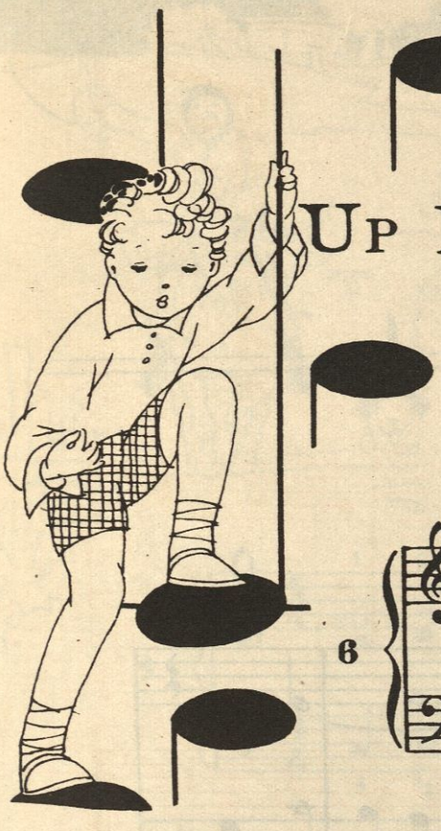
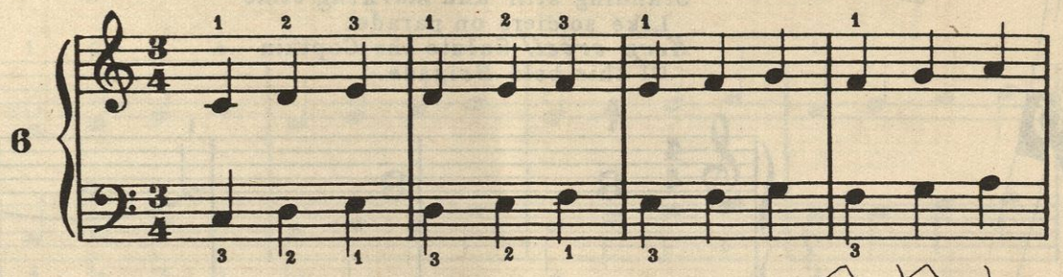
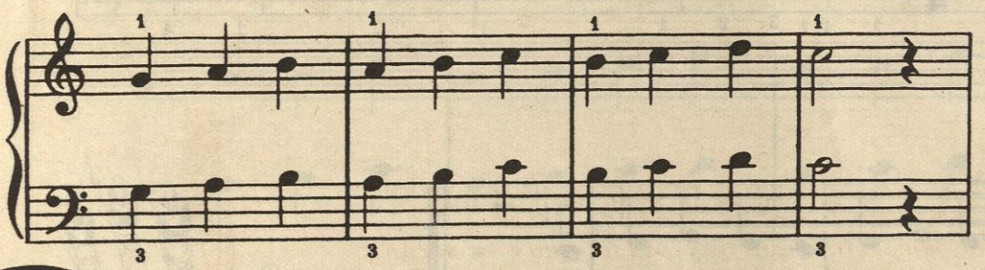
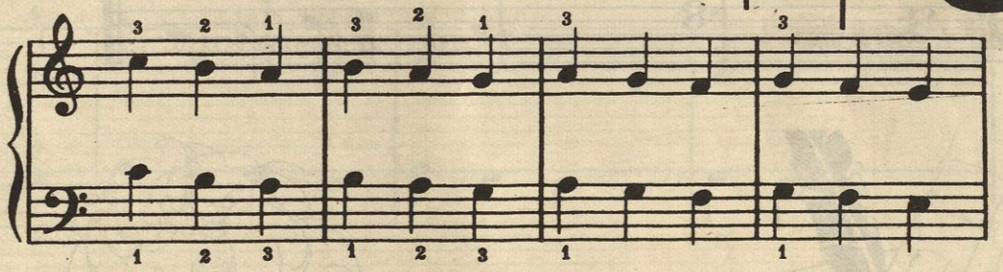
Up Hill and Down Dale

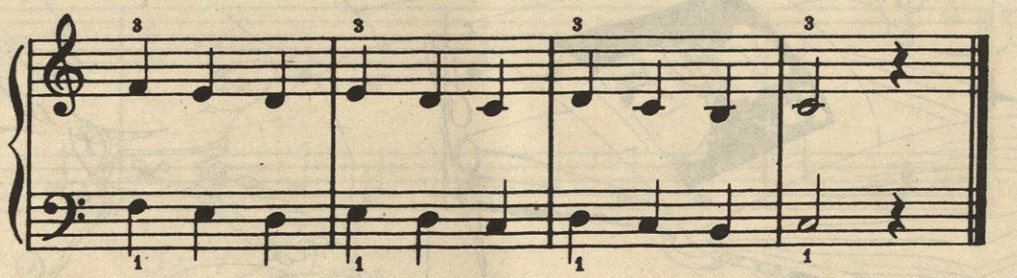
Said Right Hand to Left Hand
"Can you climb that hill?"
Said Left Hand to Right Hand
"Most surely I will!"
So *each went alone* till their
Strength they had tried,
Then laughing ran up hill
And down, *side by side*.











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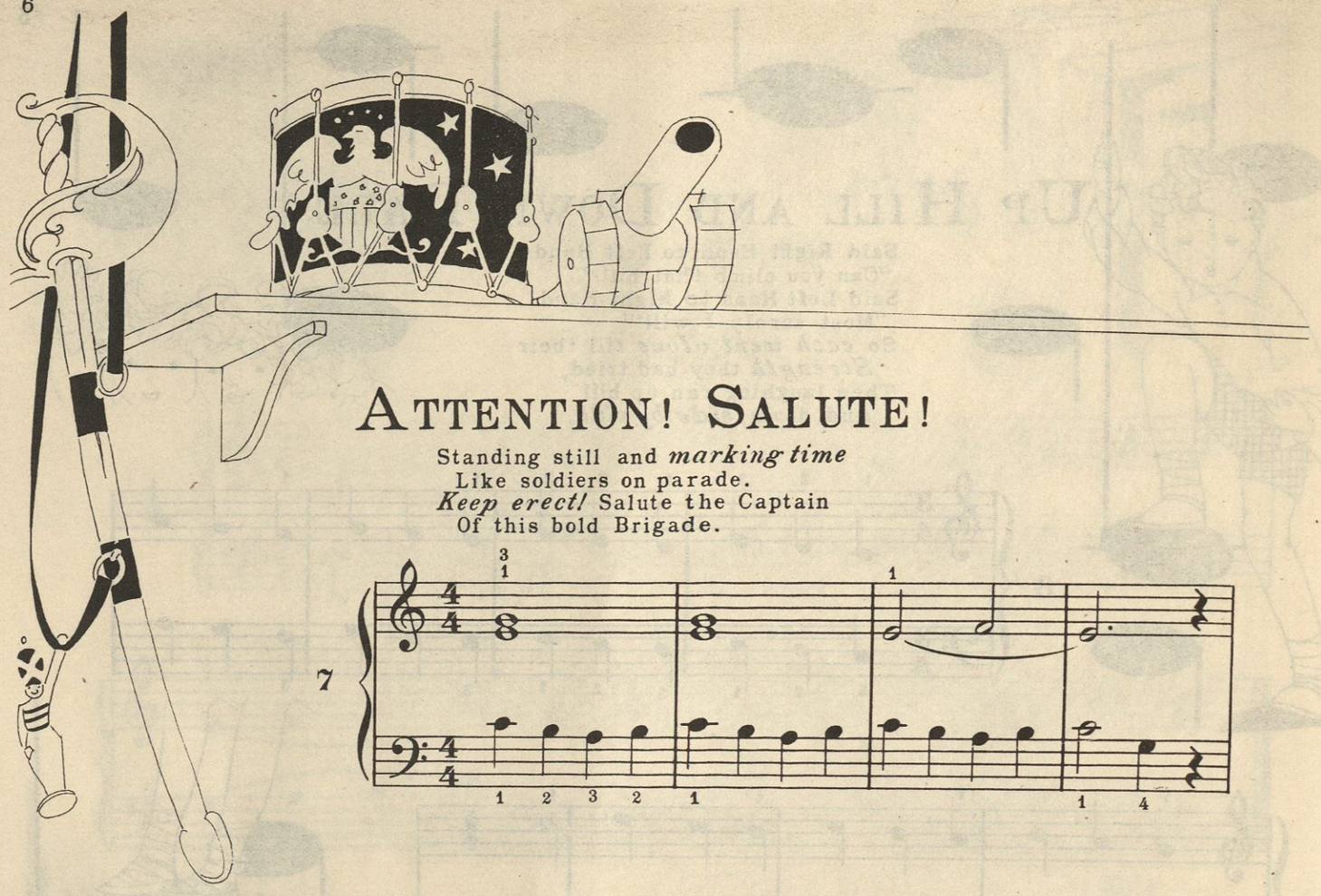
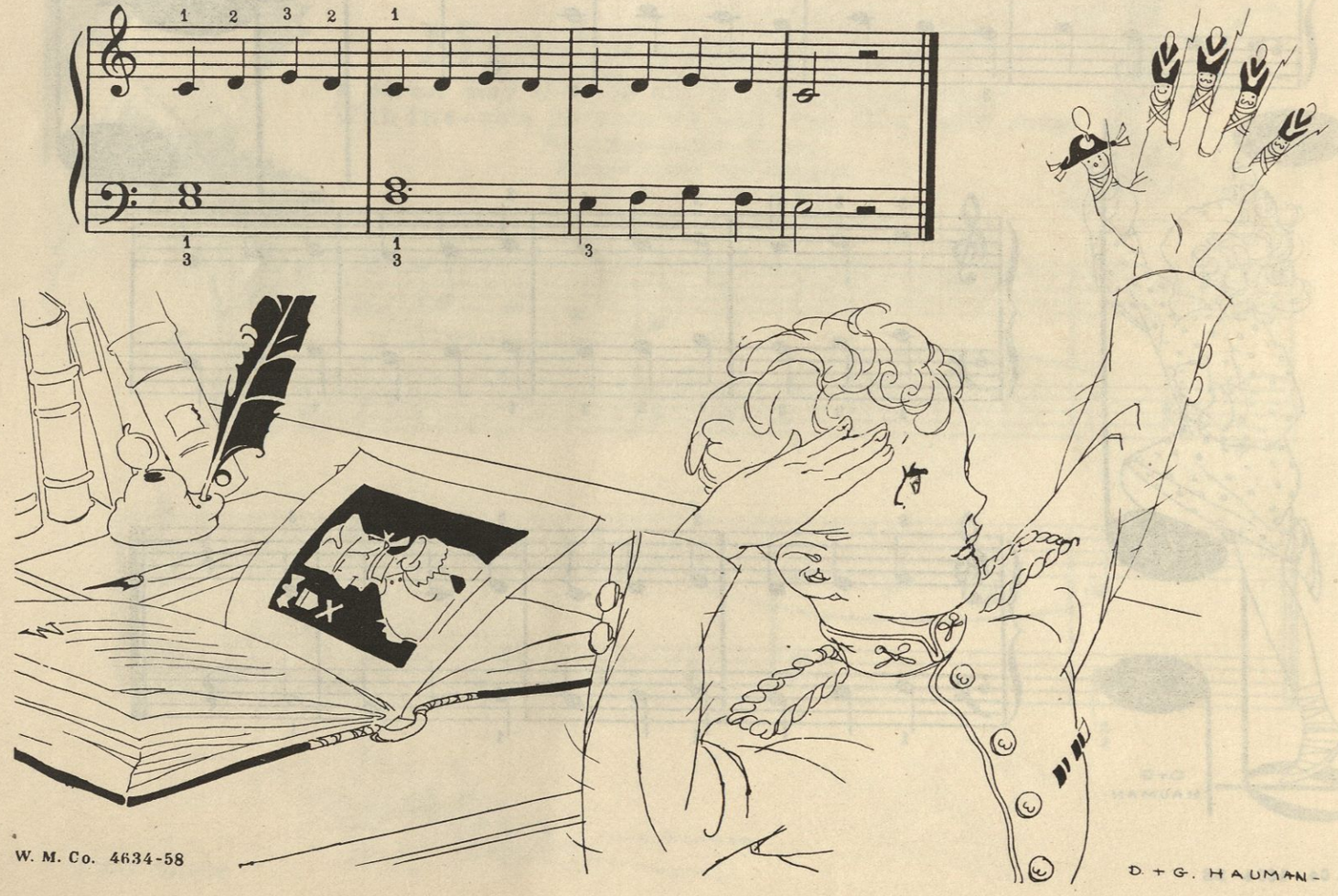


ATTENTION! SALUTE!

Standing still and *marking time*
Like soldiers on parade.
Keep erect! Salute the Captain
Of this bold Brigade.



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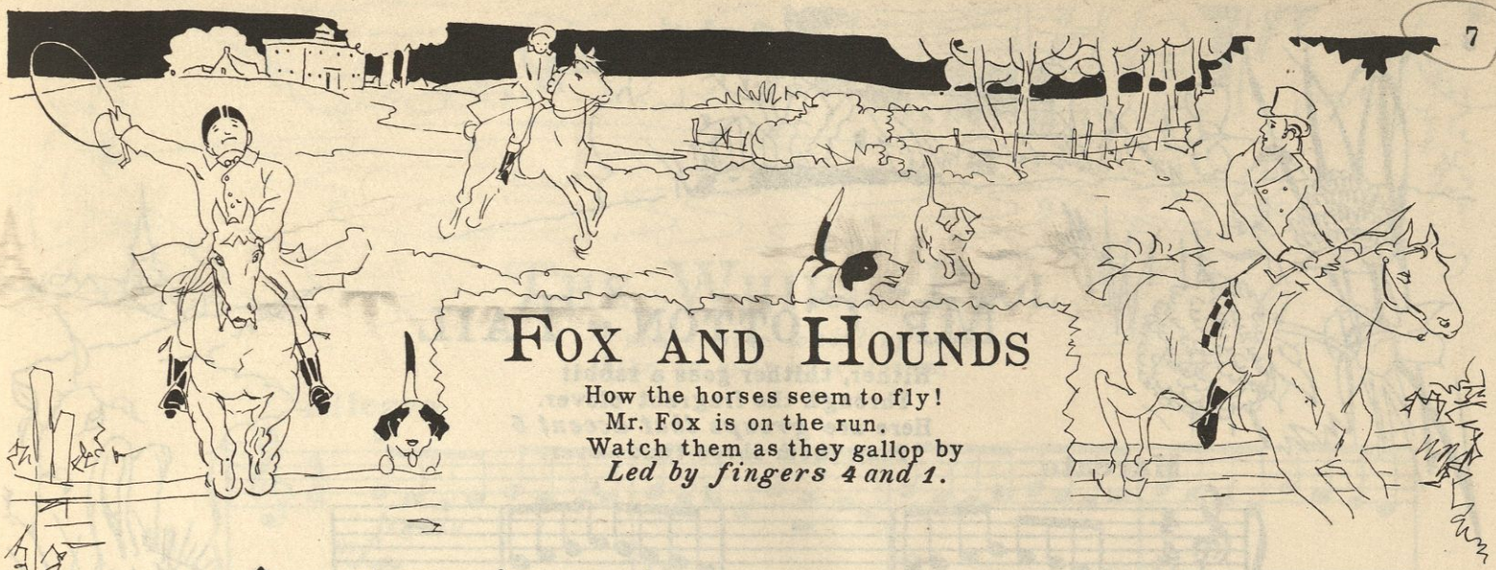
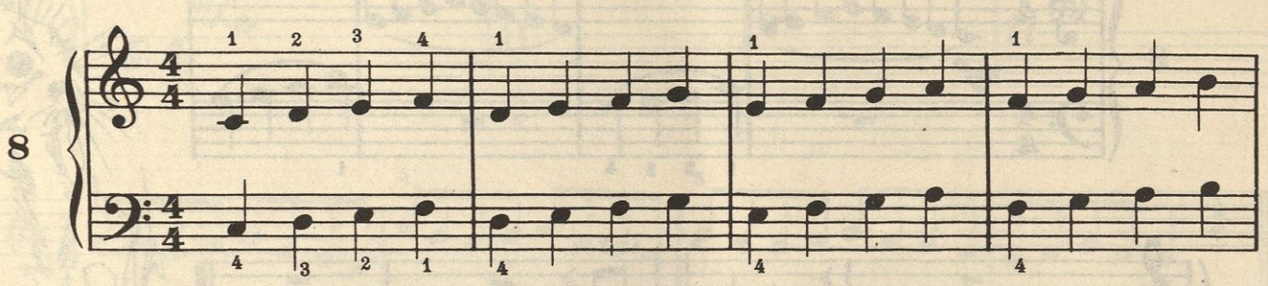
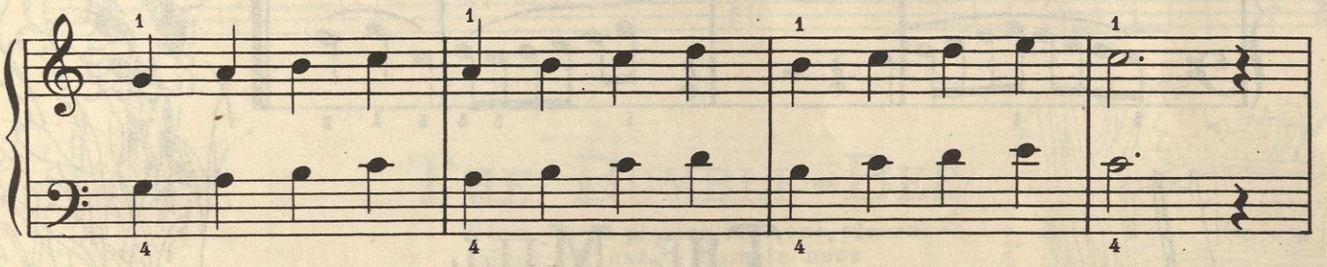
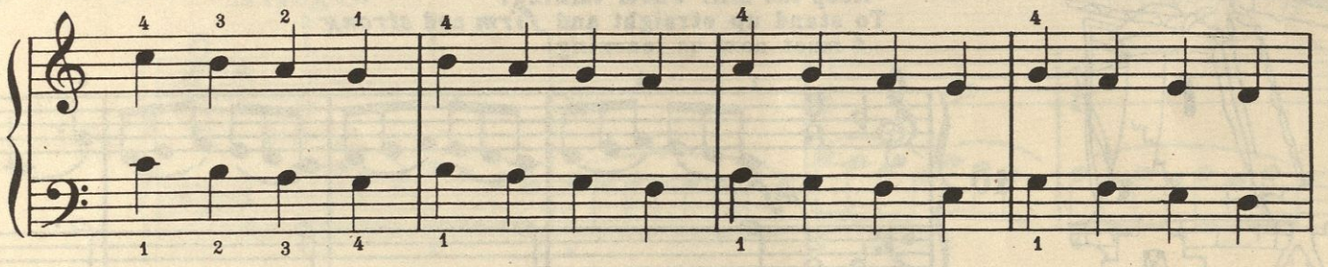


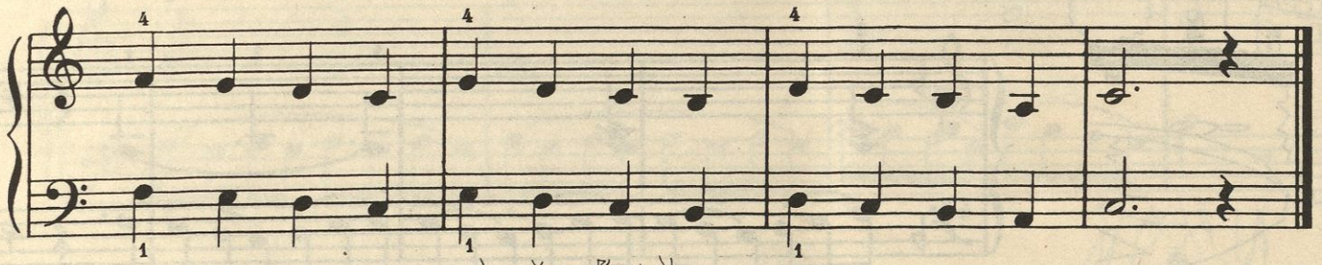
Fox and Hounds

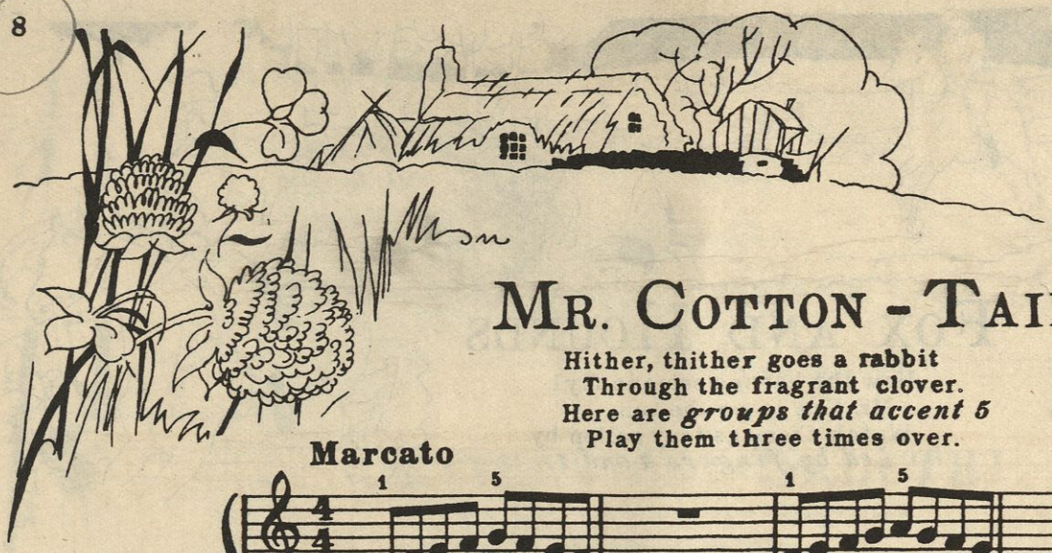
How the horses seem to fly!
Mr. Fox is on the run.
Watch them as they gallop by
Led by fingers 4 and 1.







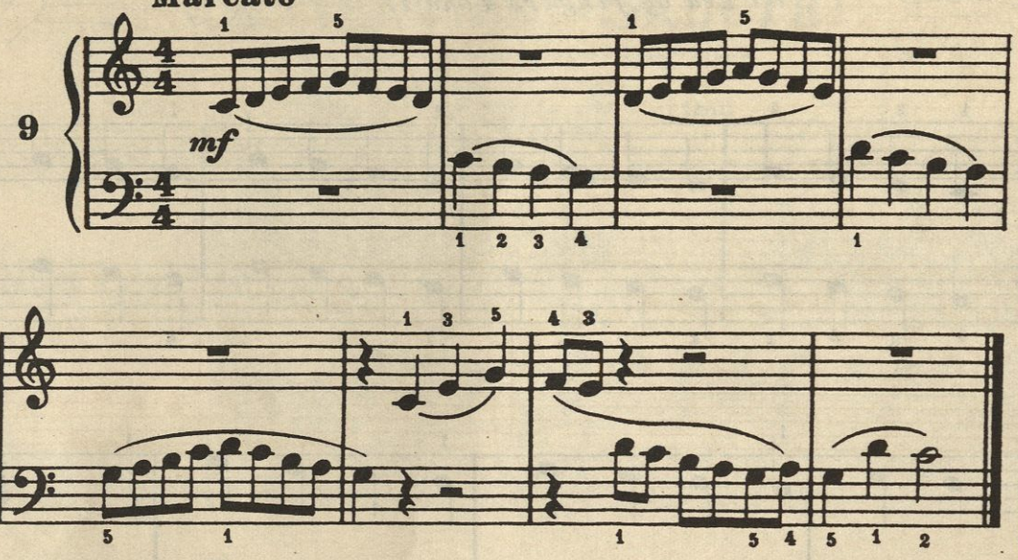




Mr. Cotton - Tail

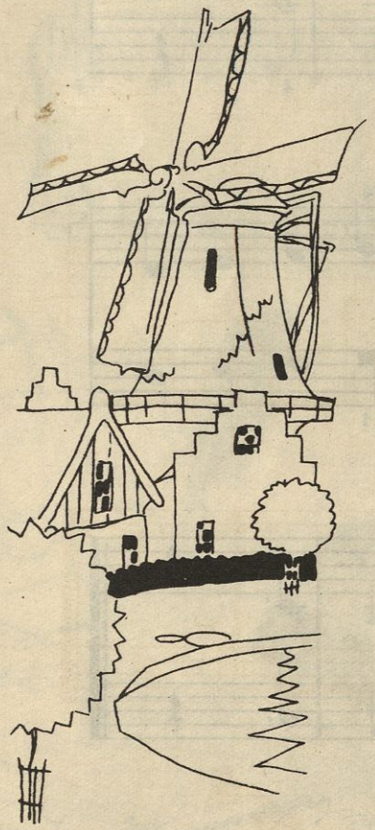
Hither, thither goes a rabbit
Through the fragrant clover.
Here are *groups that accent 5*
Play them three times over.

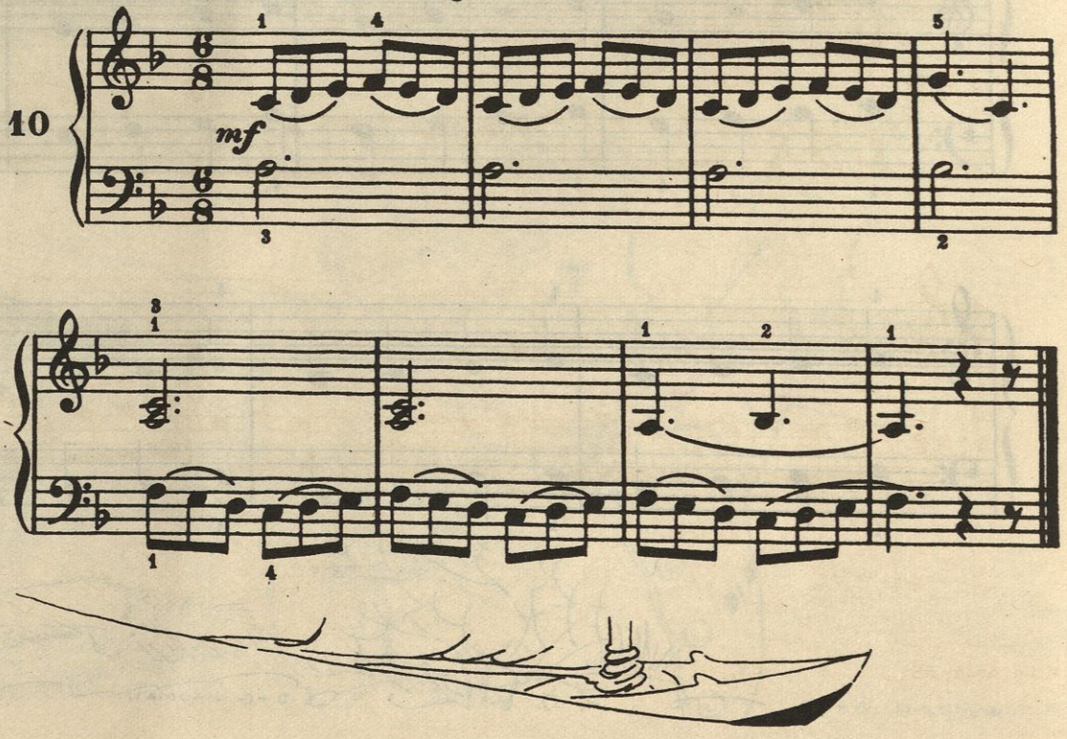
Marcato

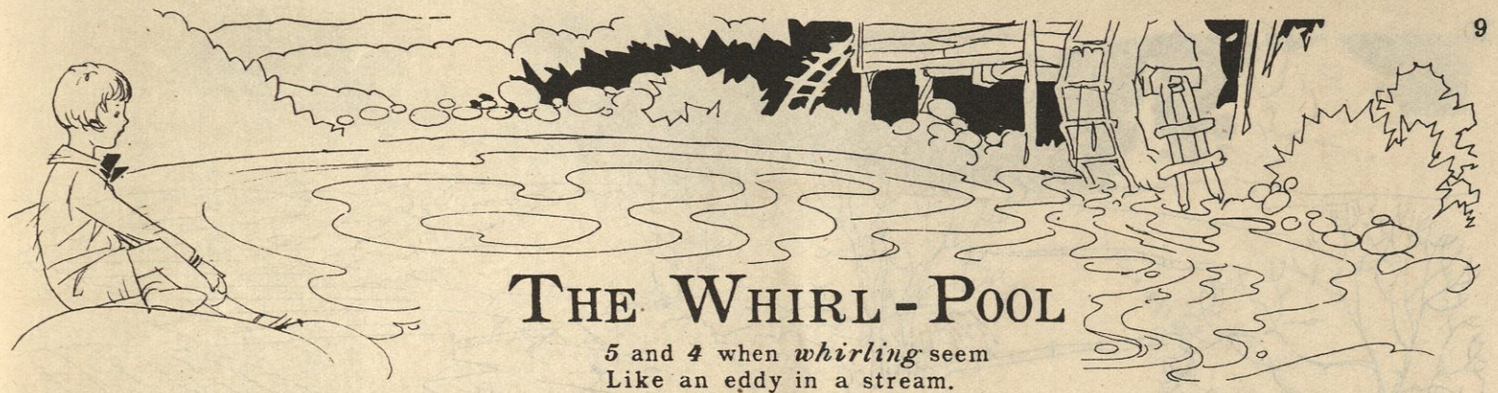


The Mill

Be sure to *accent 4 and 5*
Keep the mill wheel turning!
To stand up straight and *firm* and *strong*
4 must now be learning!





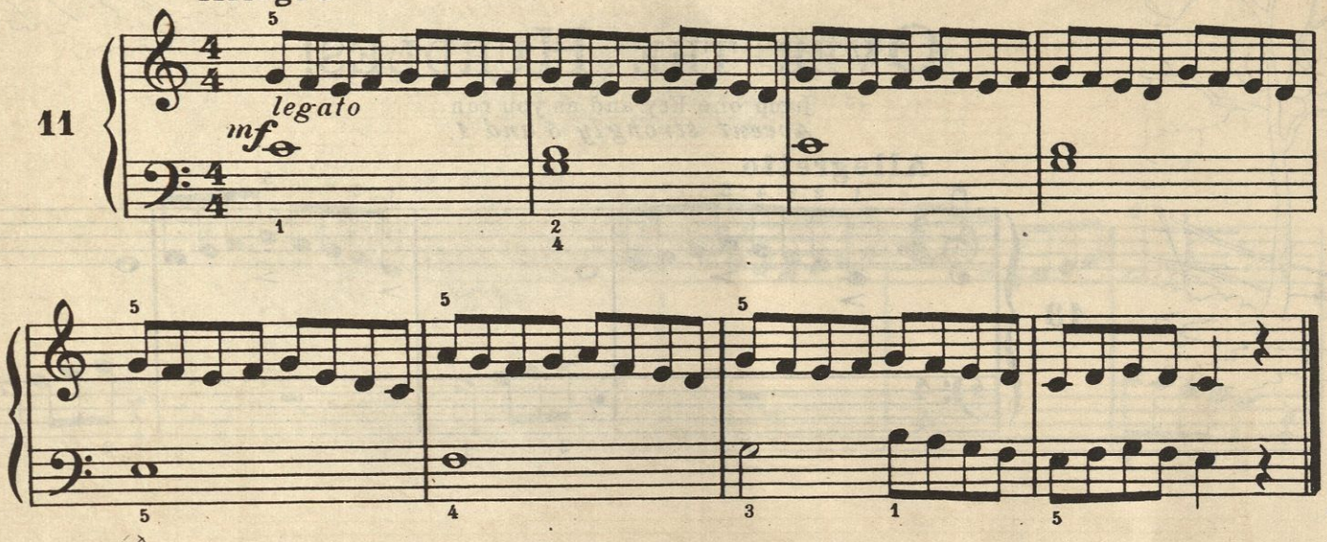


THE WHIRL-POOL

5 and *4* when *whirling* seem
Like an eddy in a stream.

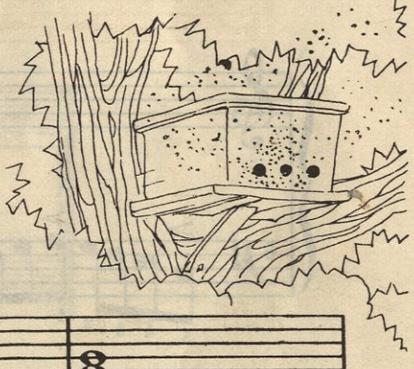
Allegro

11



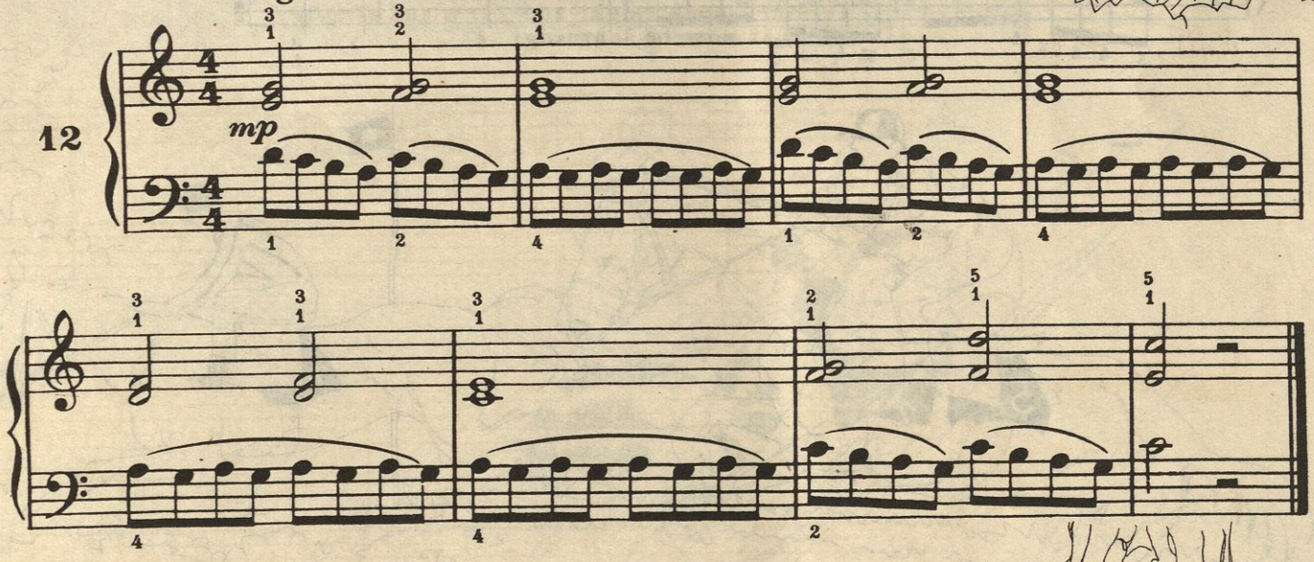
THE BUMBLE-BEE

When you're playing this one, please
Think of buzzing bumble-bees
Play it over twice or more
Strengthening both 5 and 4.

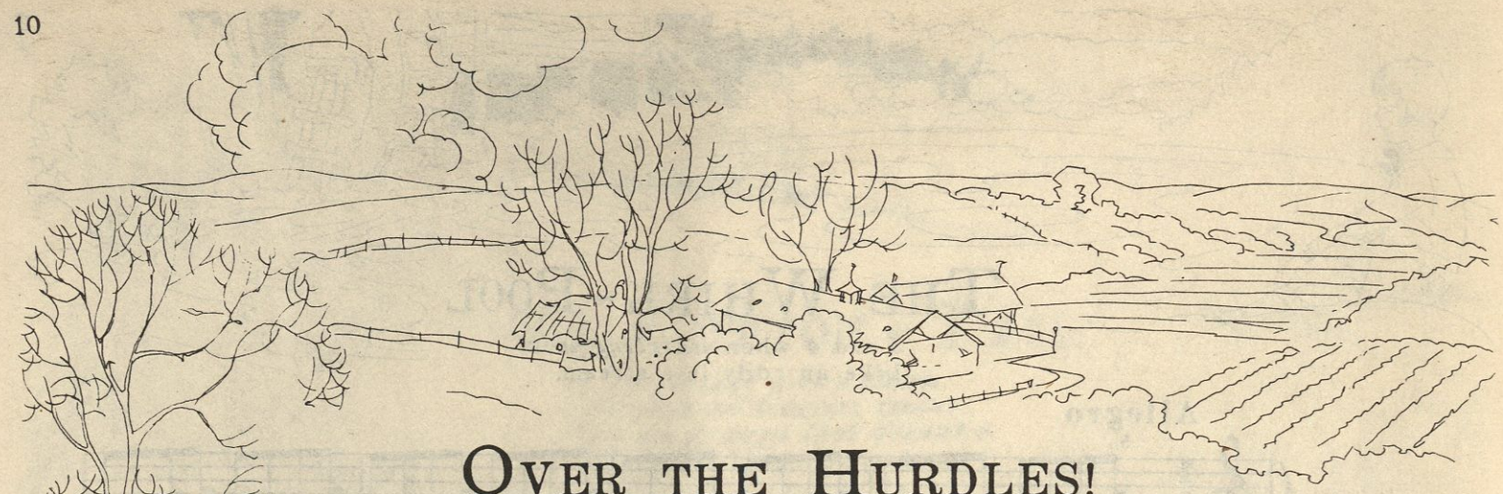


Allegro

12



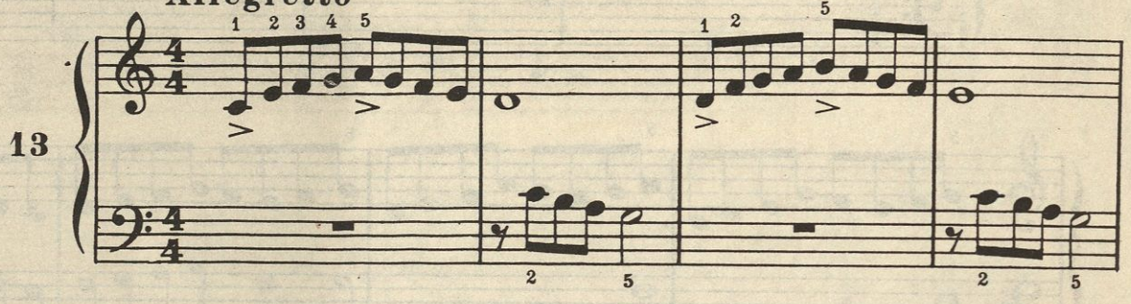
W. M. Co. 4634-58

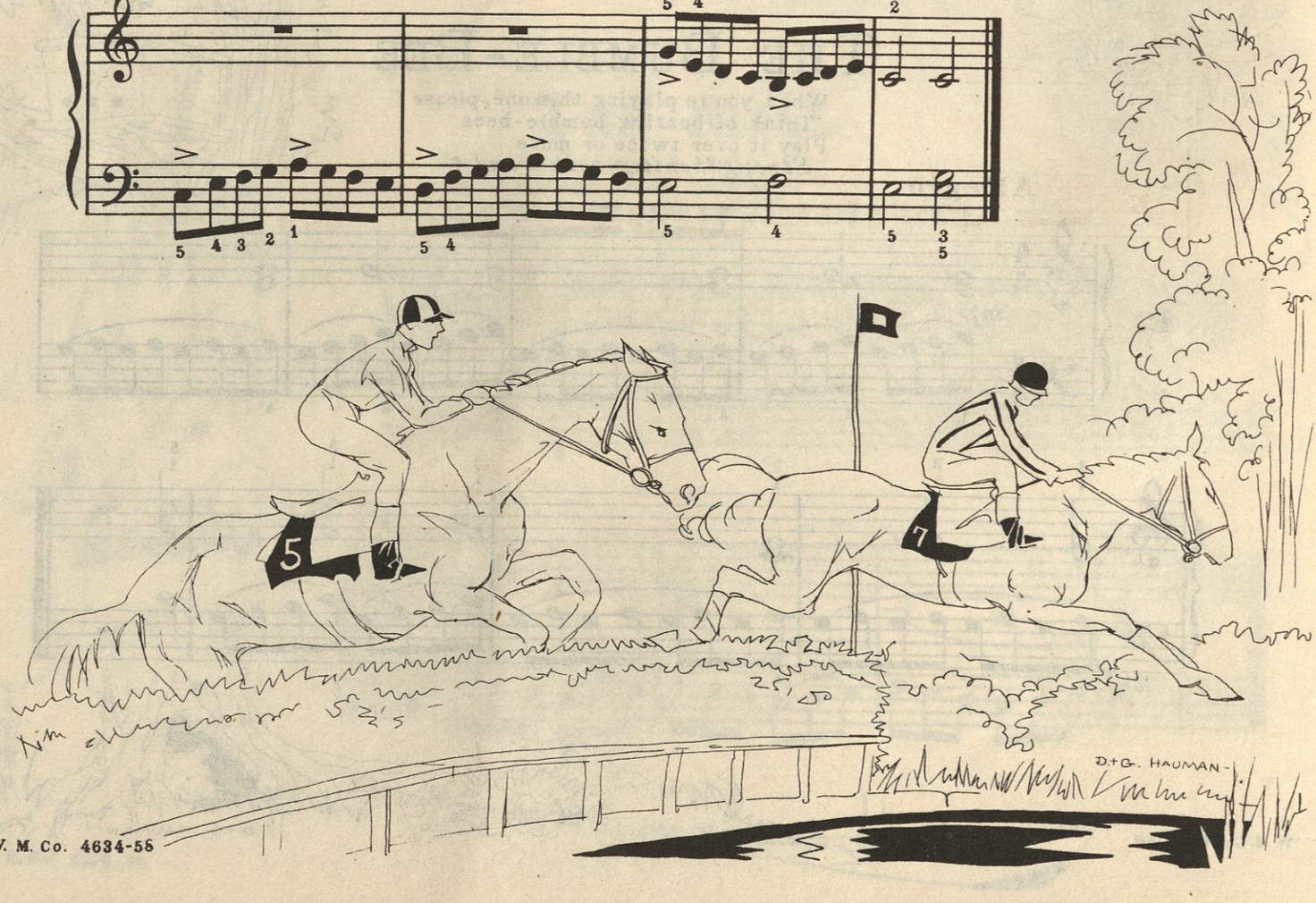


Over the Hurdles!

Jump one Key and as you run
Accent strongly 5 and 1.

Allegretto

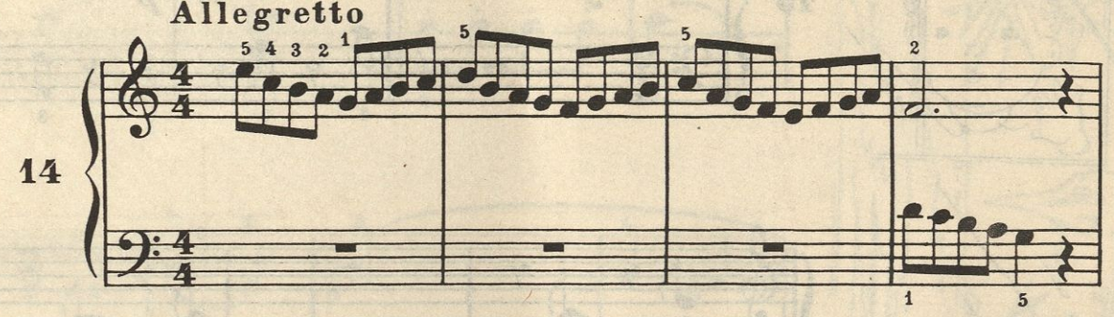


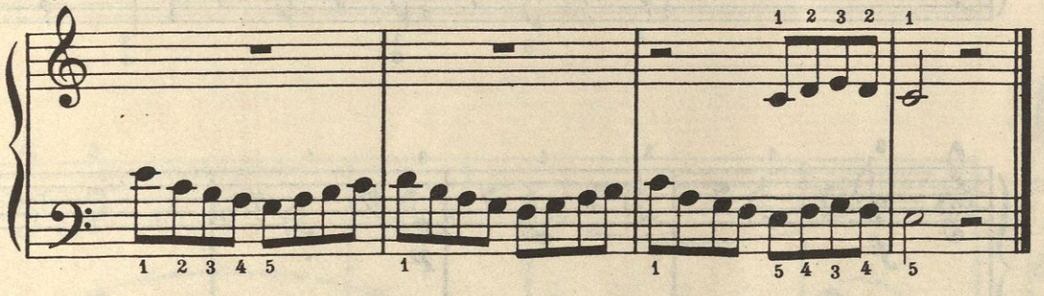


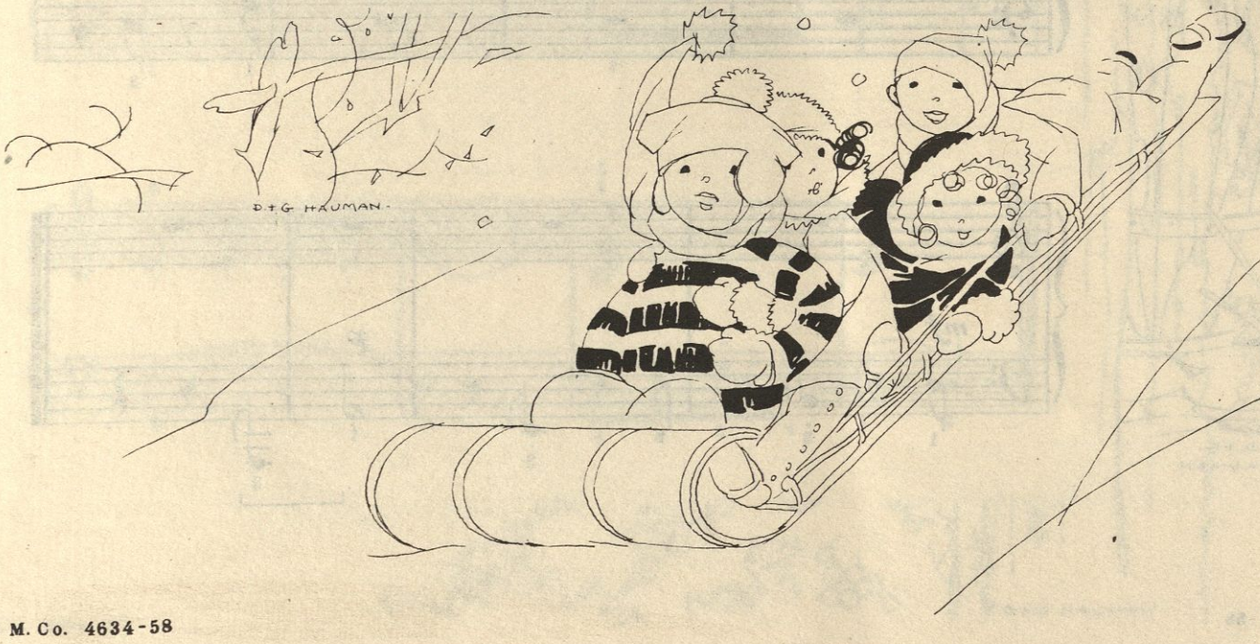
On the Toboggan

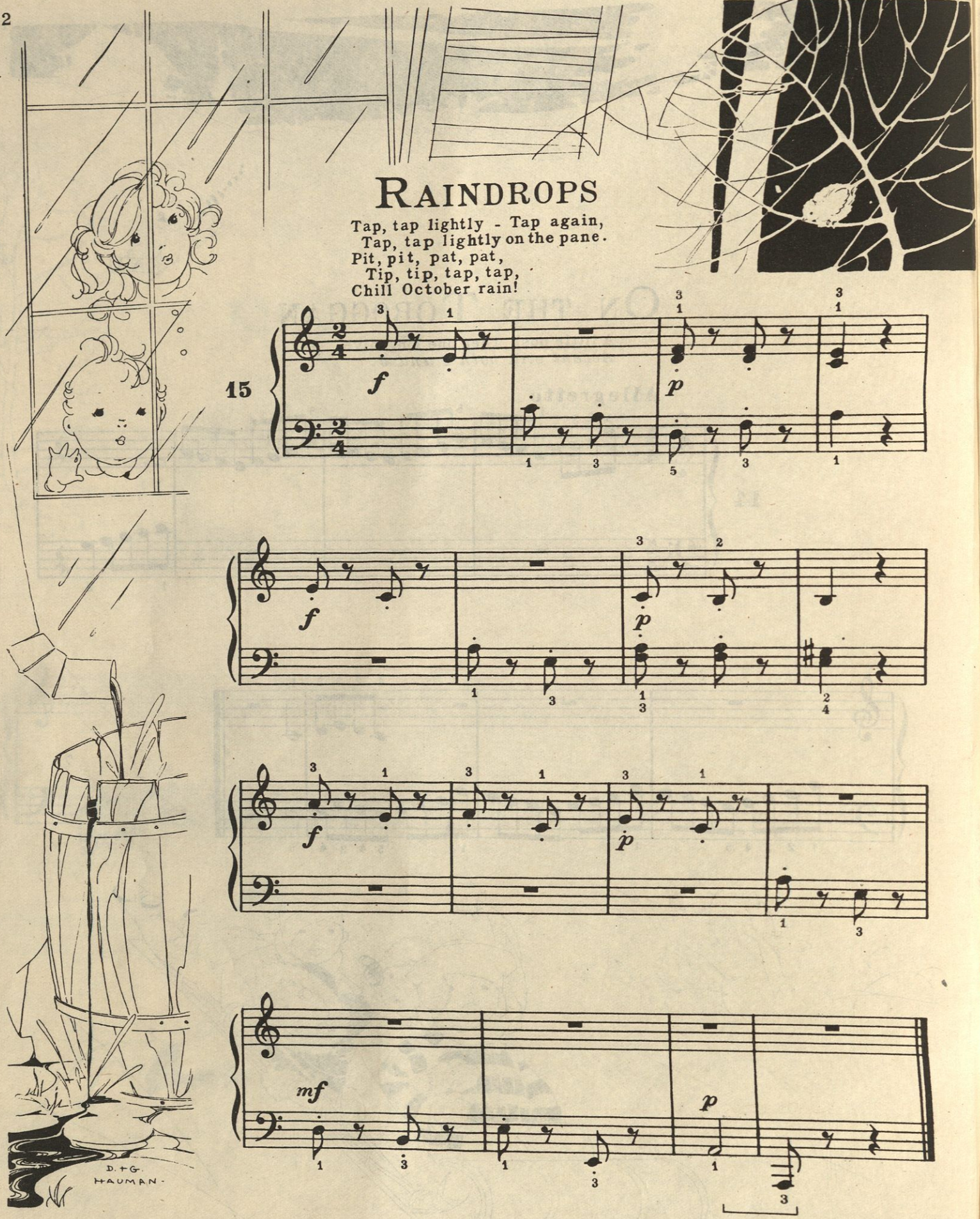
A little push, then one long dive,
Accent still *both 1 and 5*.

Allegretto









RAINDROPS

Tap, tap lightly - Tap again,
Tap, tap lightly on the pane.
Pit, pit, pat, pat,
Tip, tip, tap, tap,
Chill October rain!

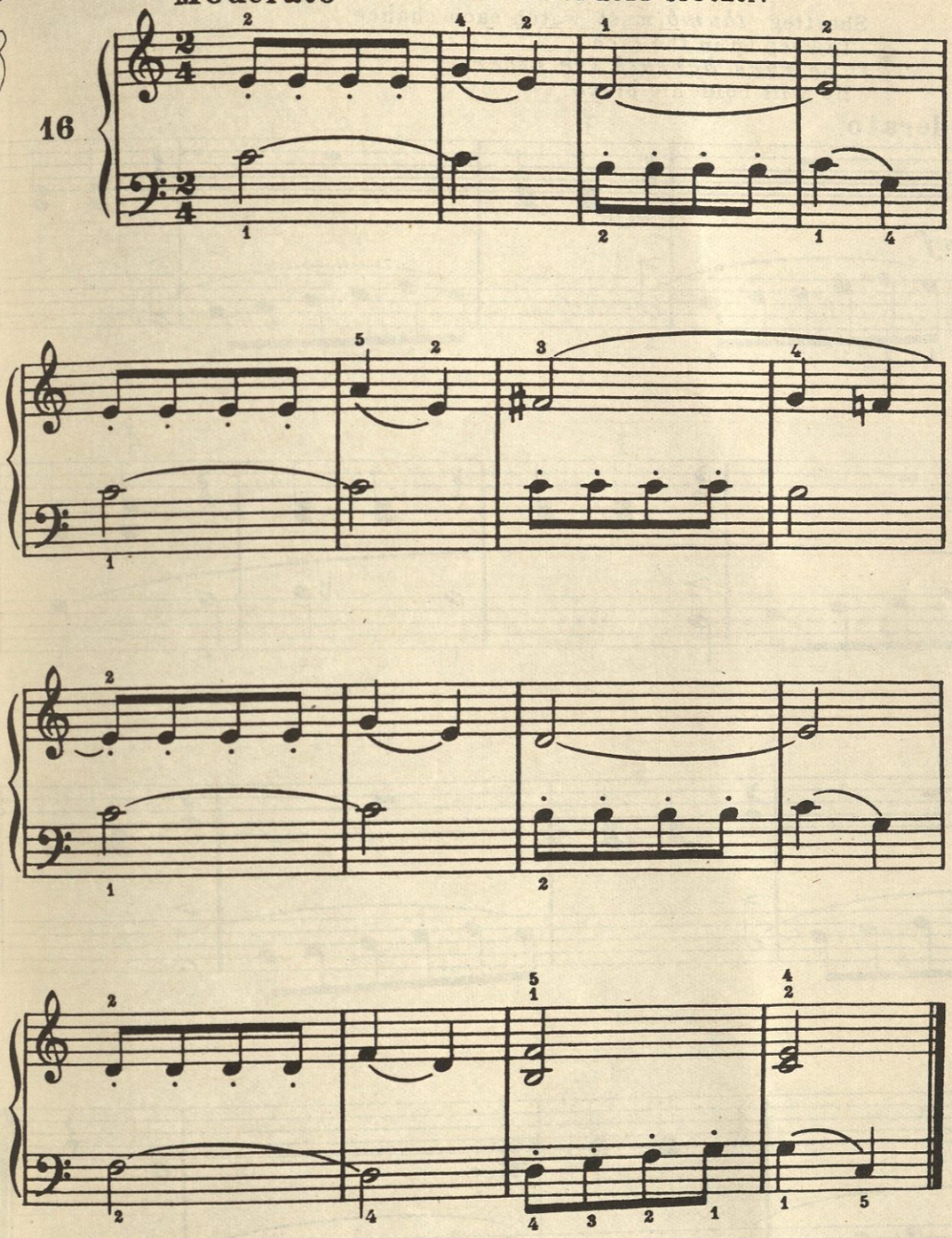
15

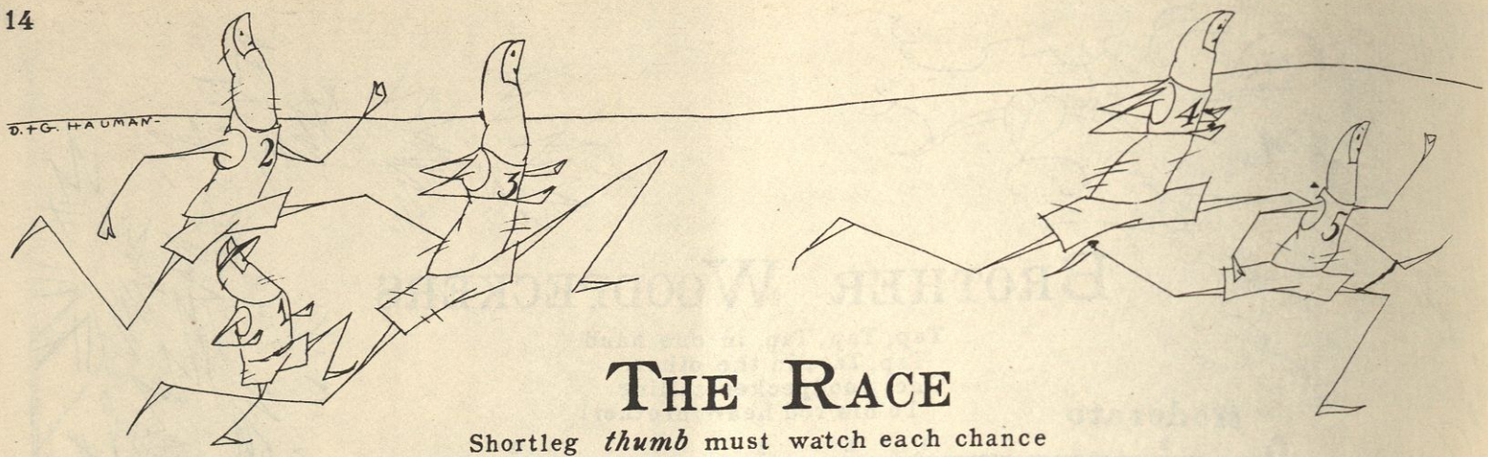
Brother Woodpeckers

Tap, Tap, Tap, in one hand
Tap, Tap, in the other,
One woodpecker calling
To his red head brother!

Moderato

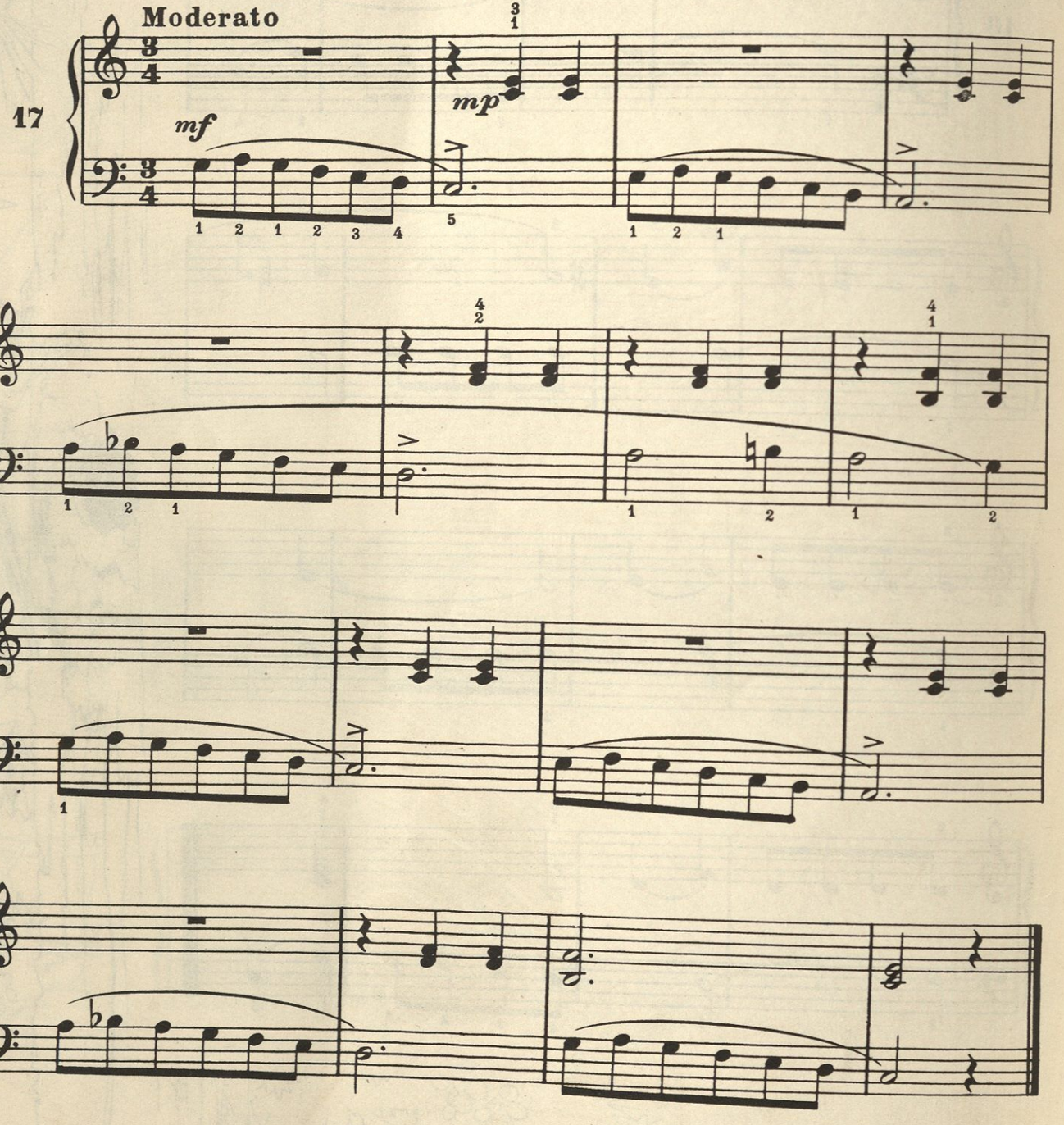
16





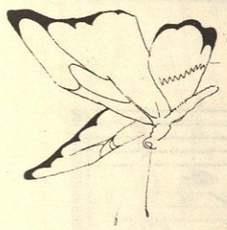
THE RACE

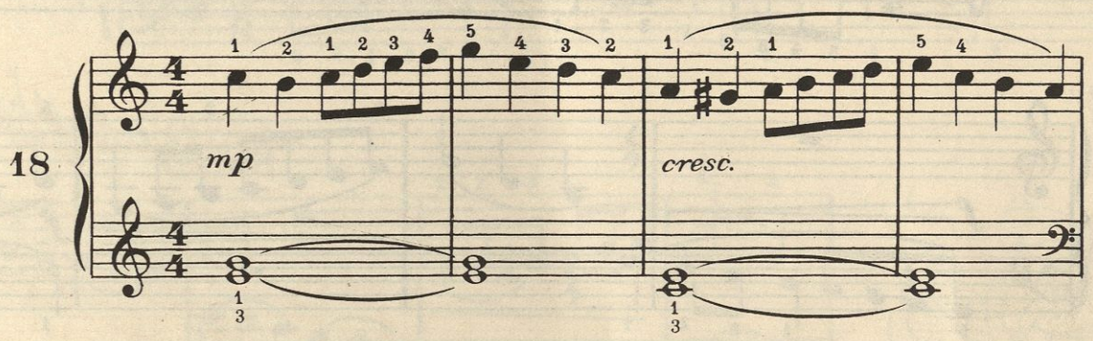
Shortleg *thumb* must watch each chance
To keep up in the race.
If he *runs beneath the others*
He will hold his place.

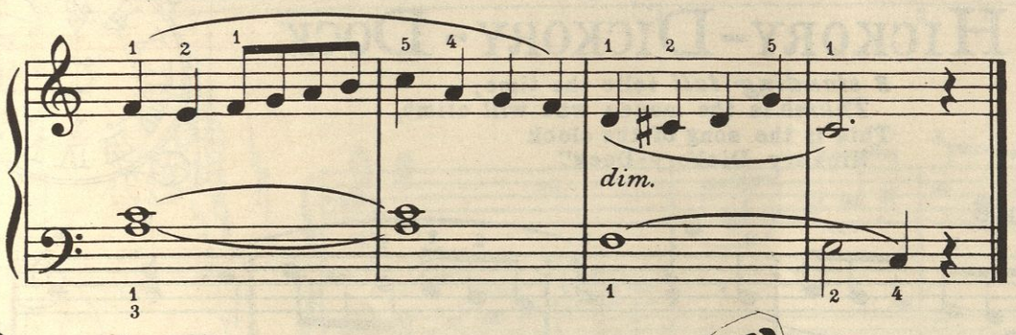


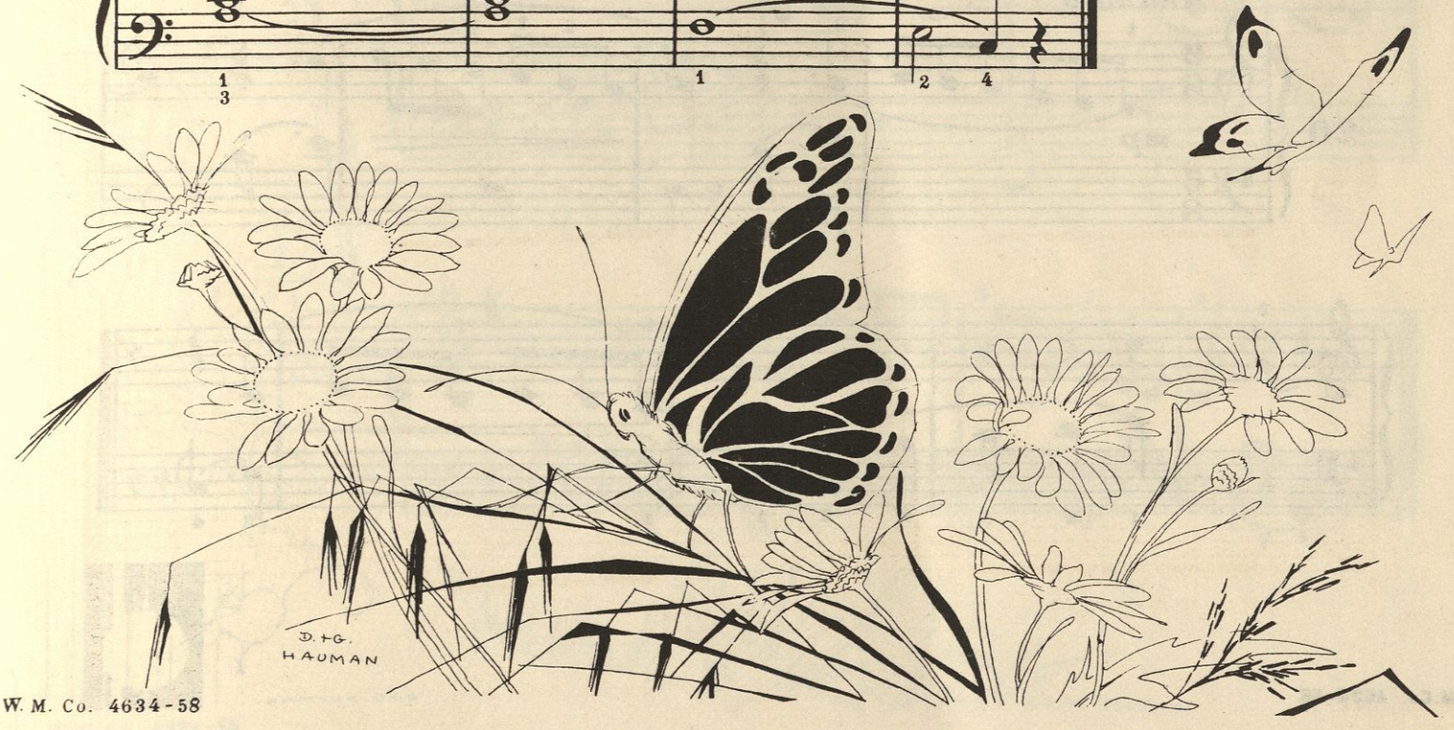
Yellow Butterflies

Over, under, then a run so light.
Soft wings of gold reflect the sunshine bright
And, flutt'ring, pause a bit between each flight
To visit ev'ry flower.









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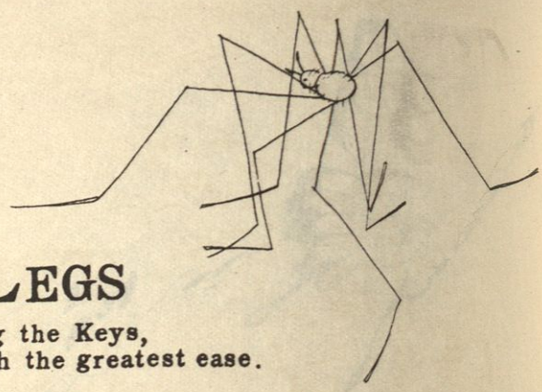
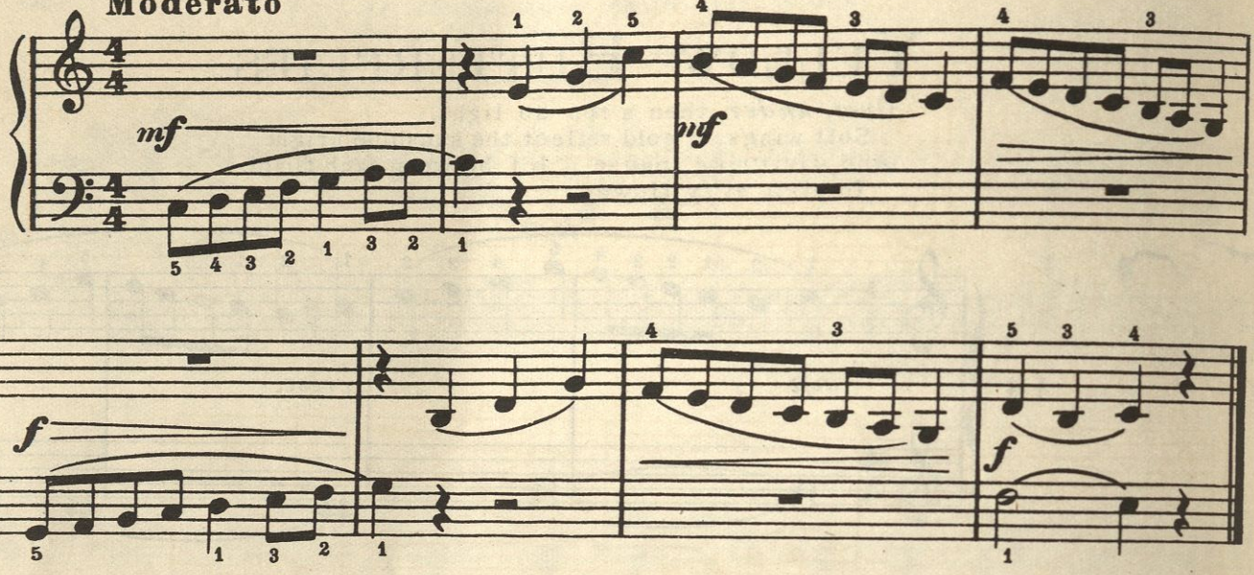


DADDY LONG-LEGS

You will find when tunes go very far along the Keys,
Tall *Third Finger will pass over* with the greatest ease.

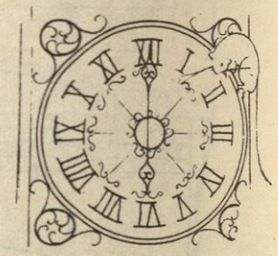
Moderato

19



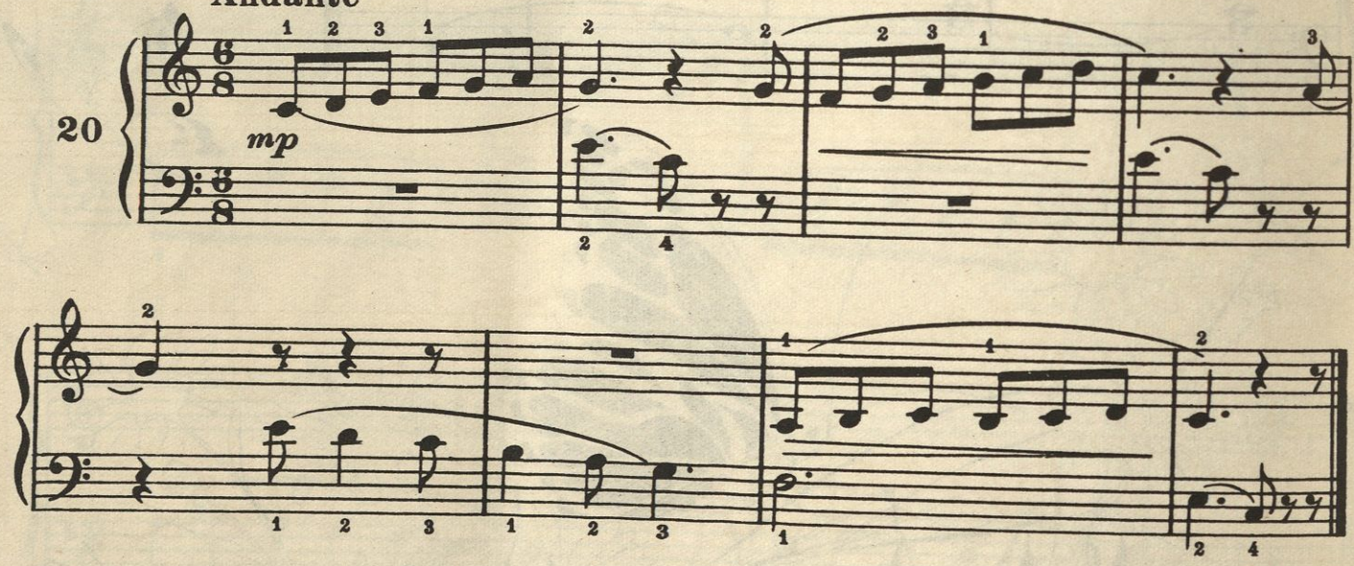
HICKORY-DICKORY-DOCK

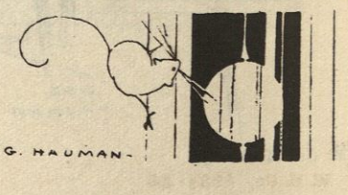
3 standing tall tells the time,
Thumb is the mouse who will climb,
This is the song of the clock
"Hickory-Dickory-Dock".

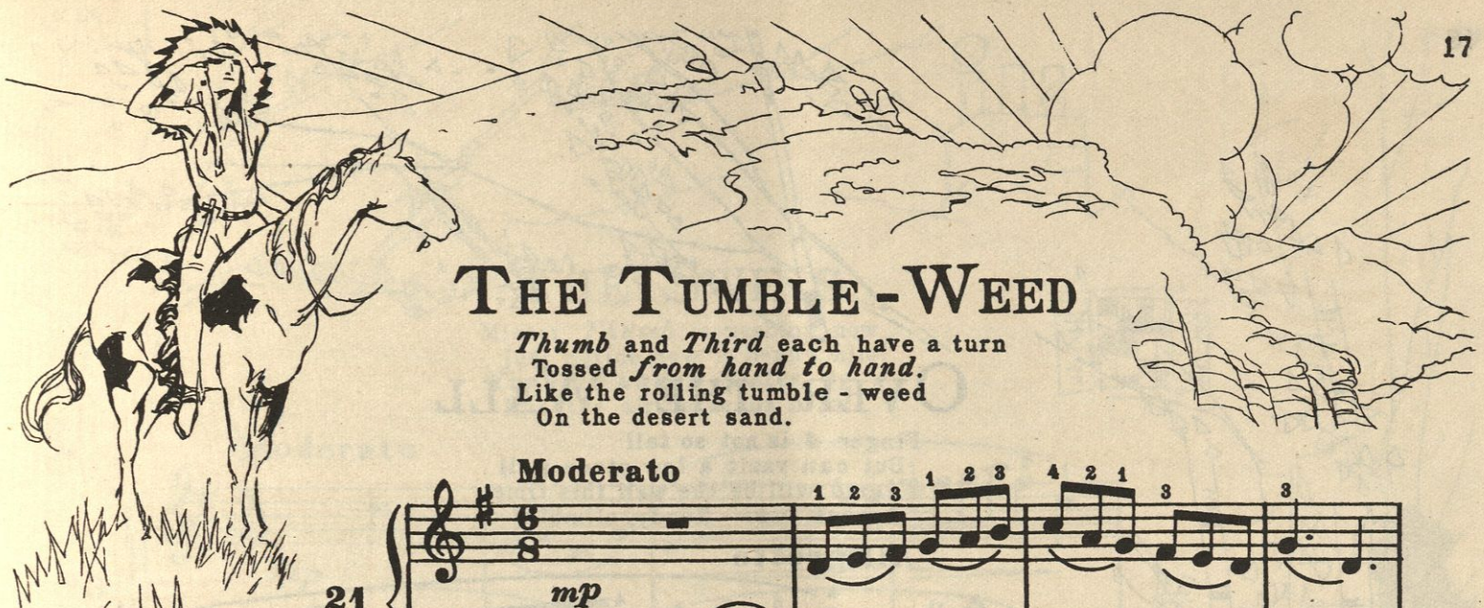


Andante

20







THE TUMBLE-WEED

Thumb and *Third* each have a turn
Tossed *from hand to hand.*
Like the rolling tumble - weed
On the desert sand.

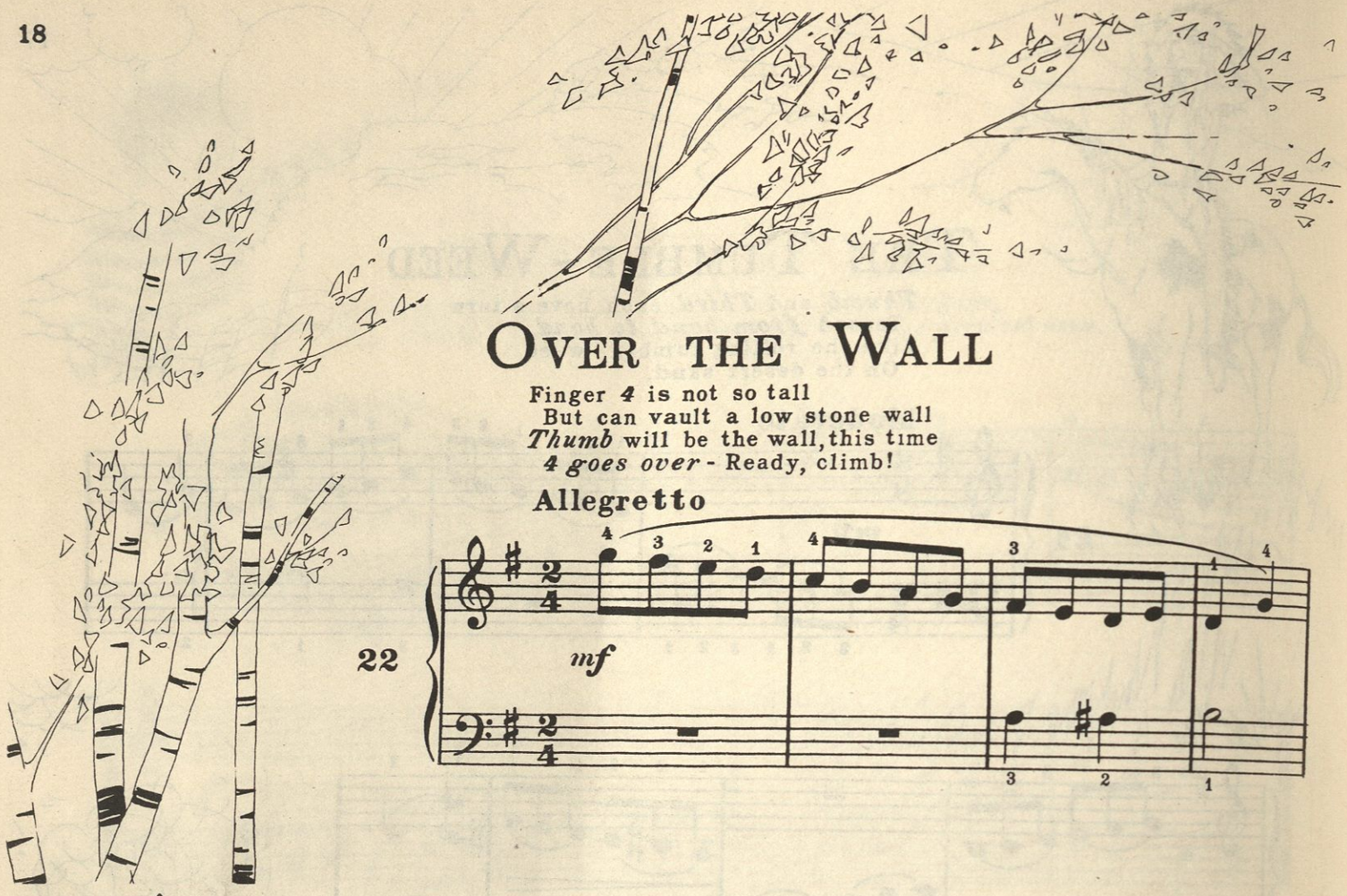
Moderato

21

mp

mf

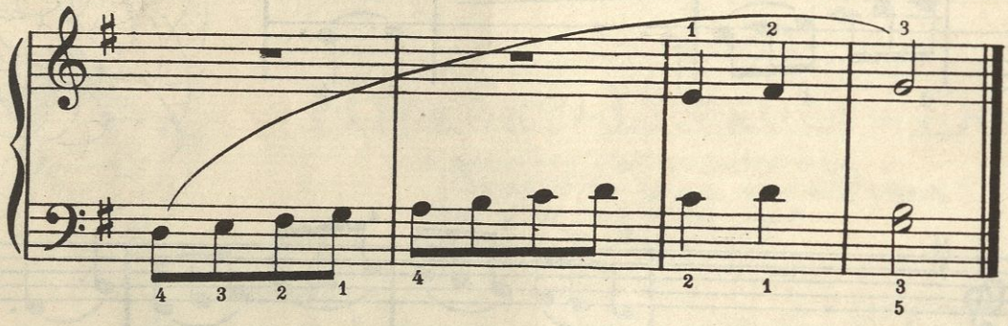
D.&G. HAUMAN



OVER THE WALL

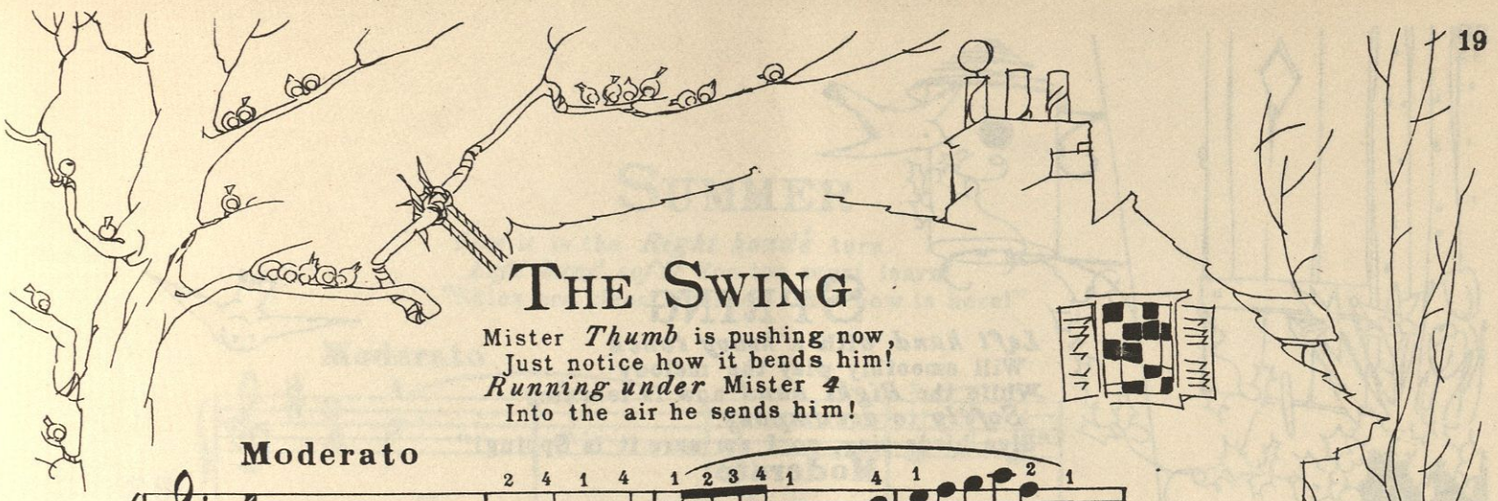
Finger *4* is not so tall
But can vault a low stone wall
Thumb will be the wall, this time
4 goes over - Ready, climb!

Allegretto



W. M. Co. 4634-58

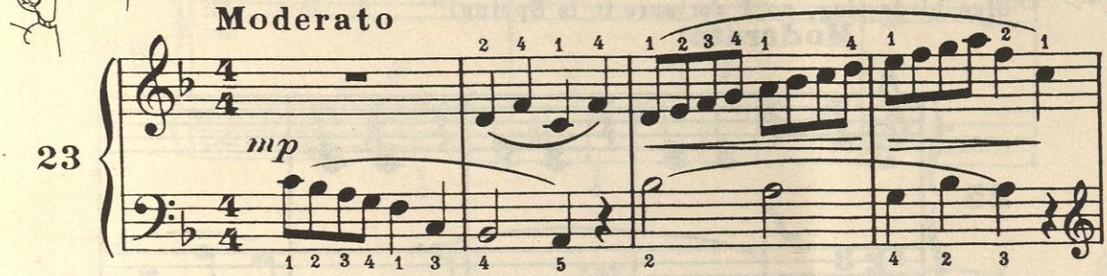
D. & G. HAUMAN.

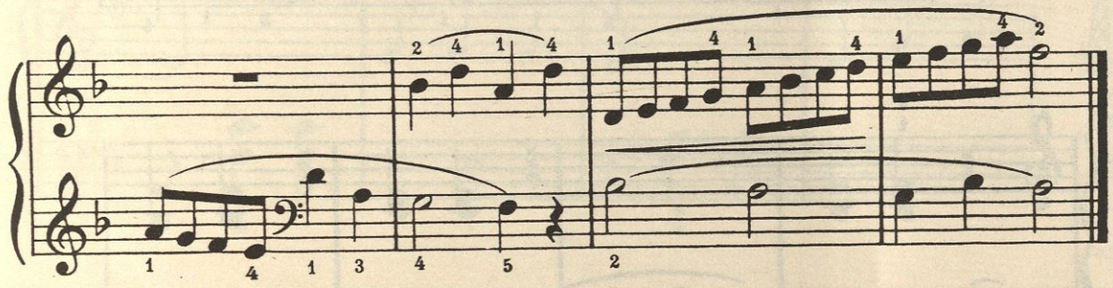


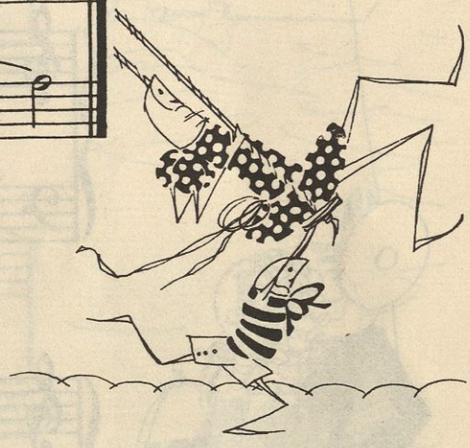
THE SWING

Mister *Thumb* is pushing now,
Just notice how it bends him!
Running under Mister *4*
Into the air he sends him!

Moderato

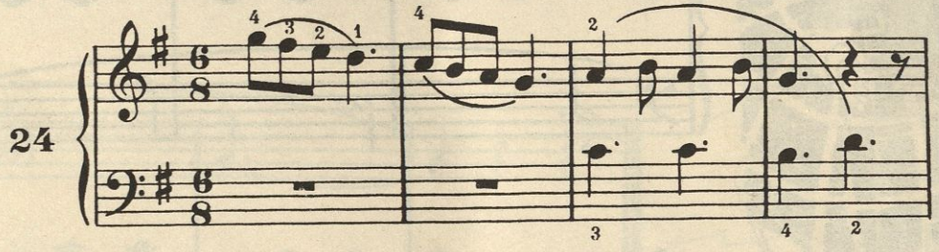


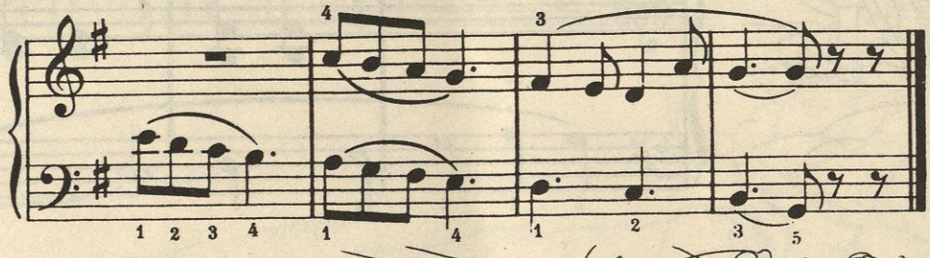


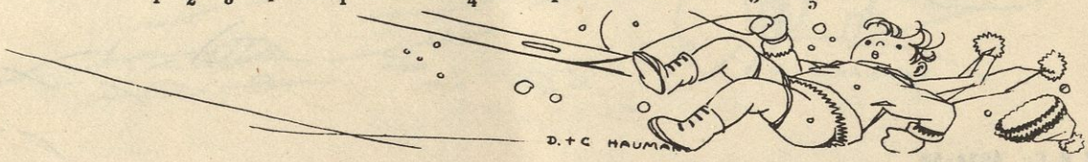


COASTING

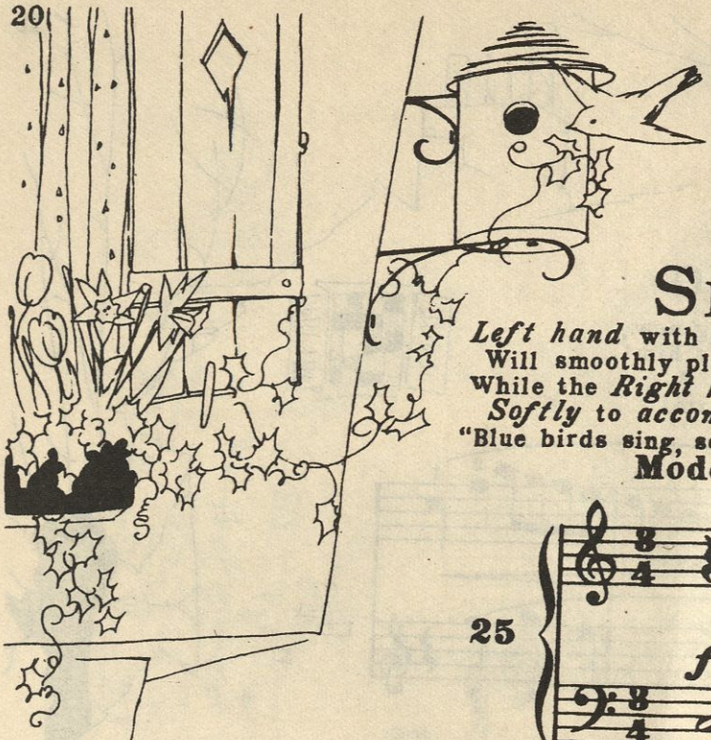
Down o'er the snow,
Flying we go
To the tune of sleigh-bells.
Fourth finger high,
Thumb rides *below,*
Down the hill we come.







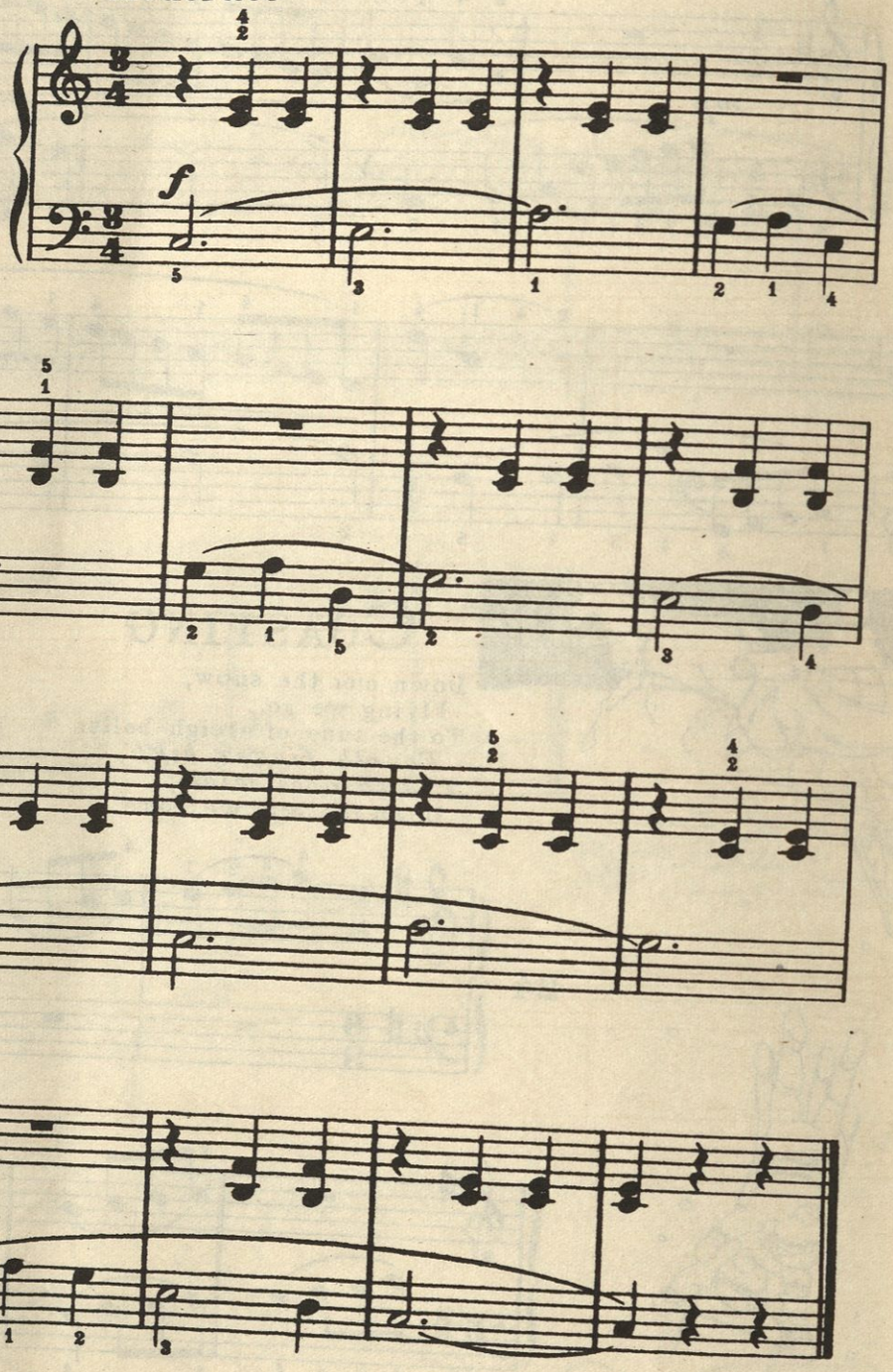
W. M. Co. 4634-58

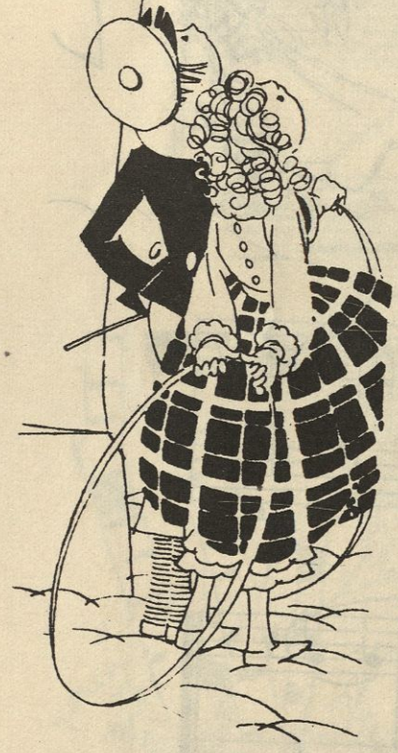


SPRING

Left hand with a *heavy touch*
Will smoothly play the melody
While the *Right hand* now is learning
Softly to *accompany.*
"Blue birds sing, so I am sure it is Spring!"

Moderato

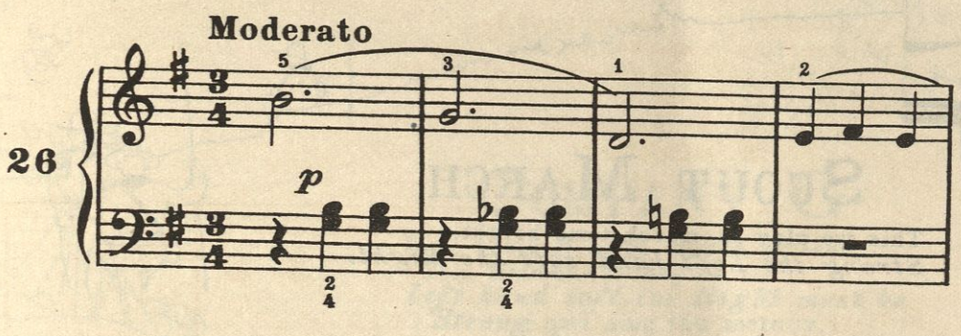


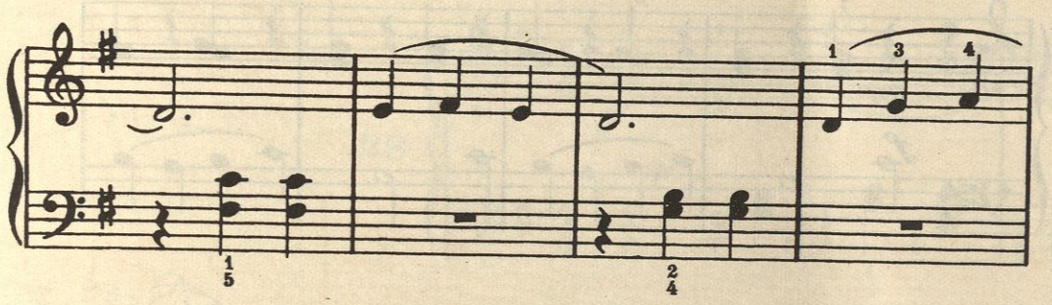


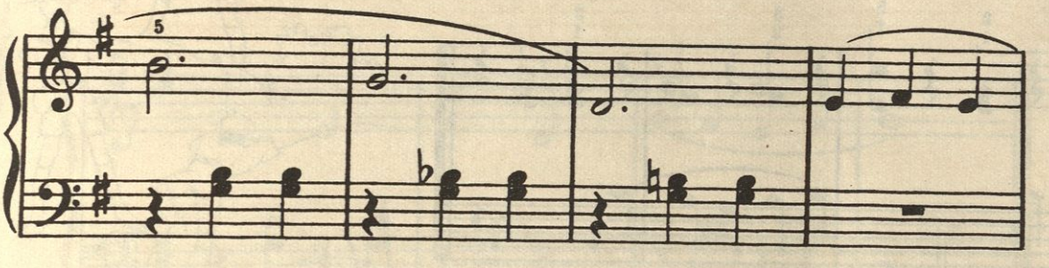
SUMMER

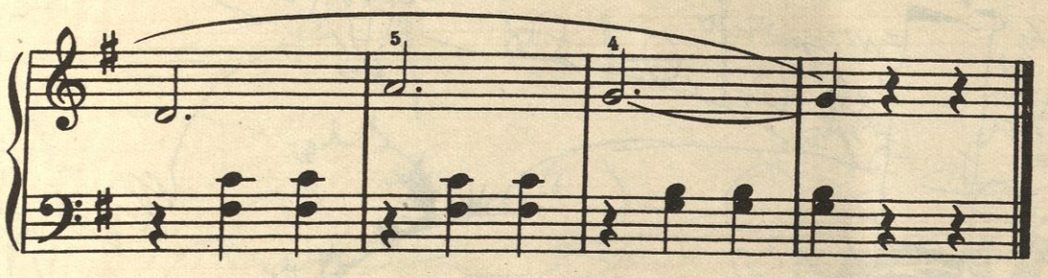
Now it is the *Right hand's* turn.
Left hand soft! You too must learn!
"Skies are clear, Summer time now is here!"

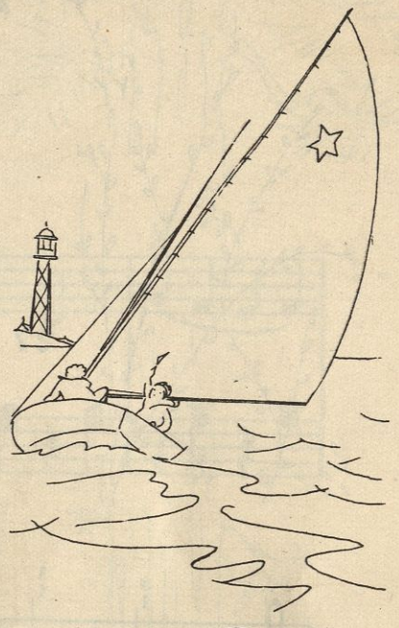
Moderato

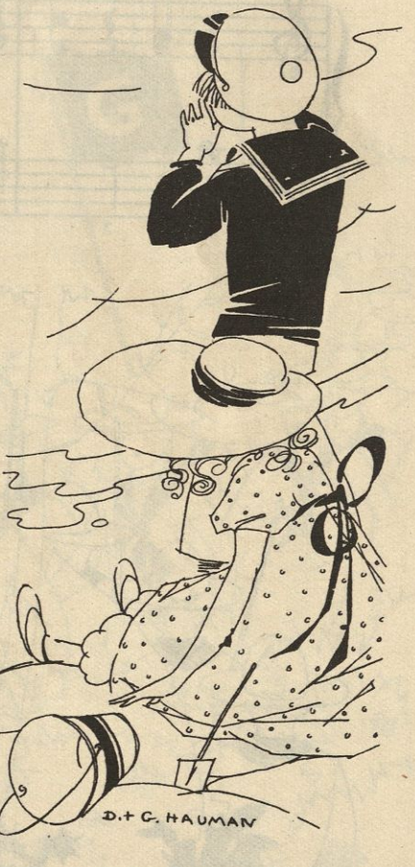


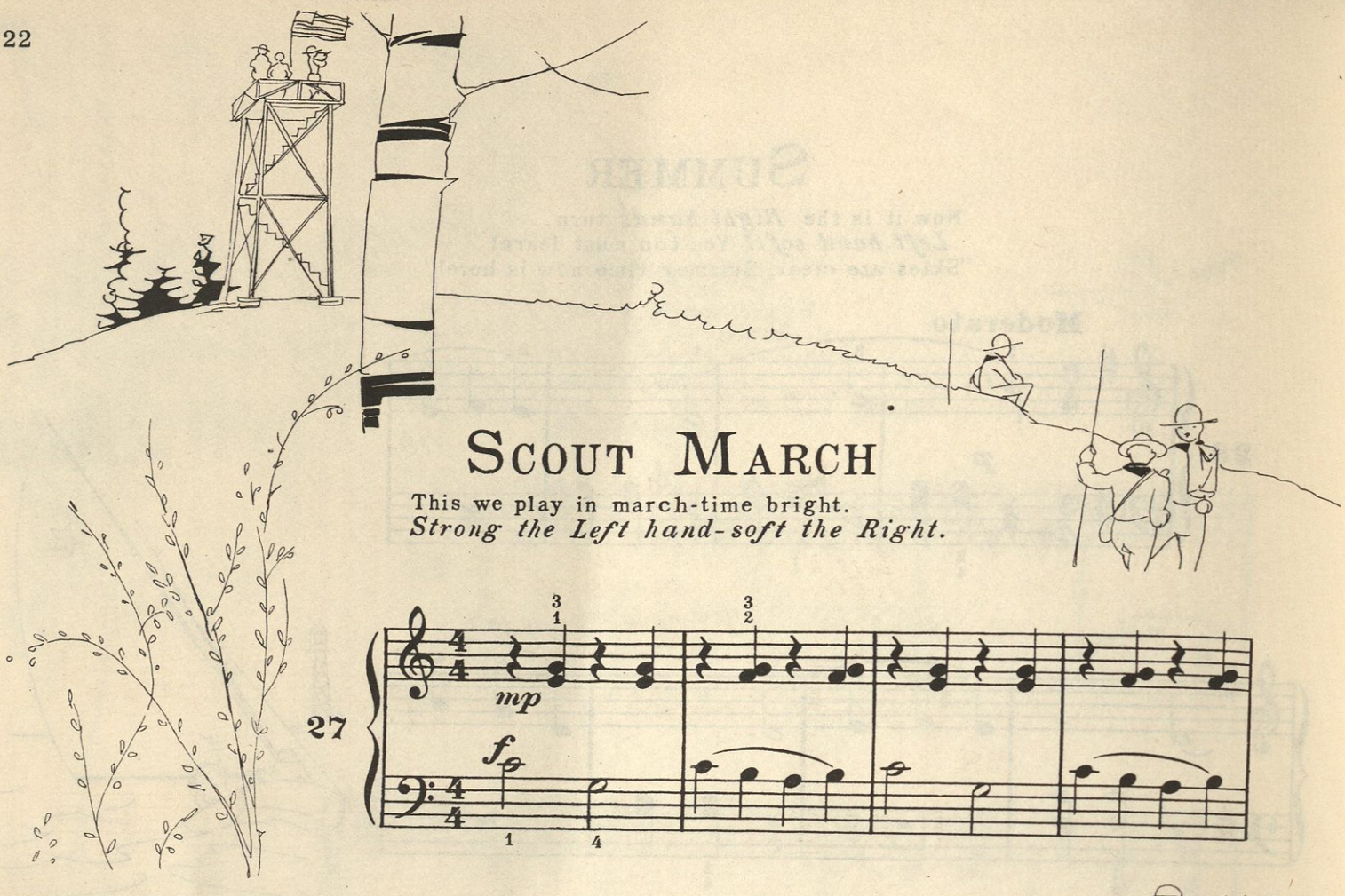






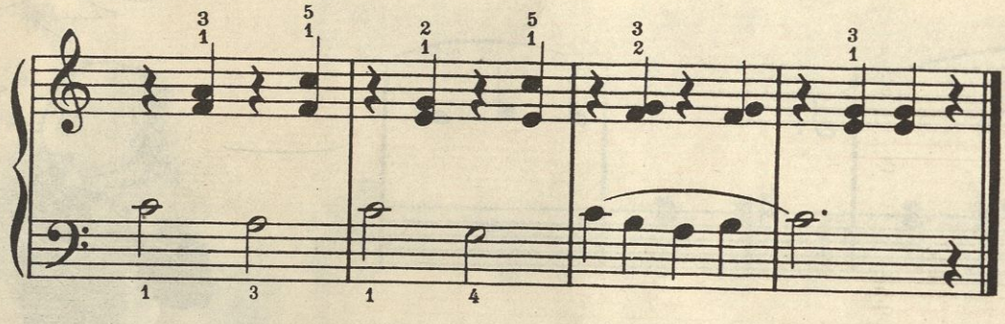


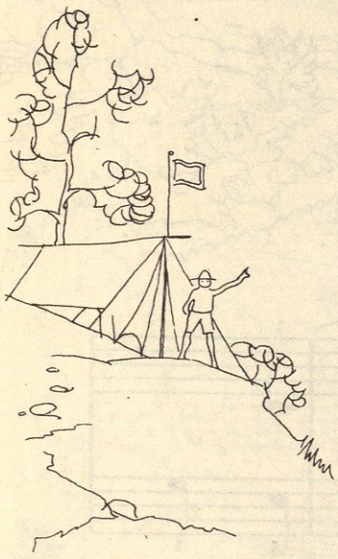


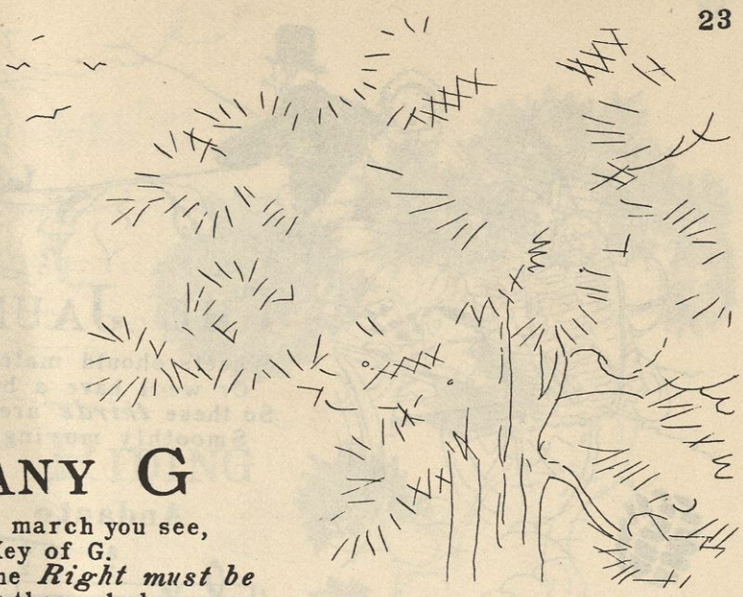


Scout March

This we play in march-time bright.
Strong the Left hand-soft the Right.

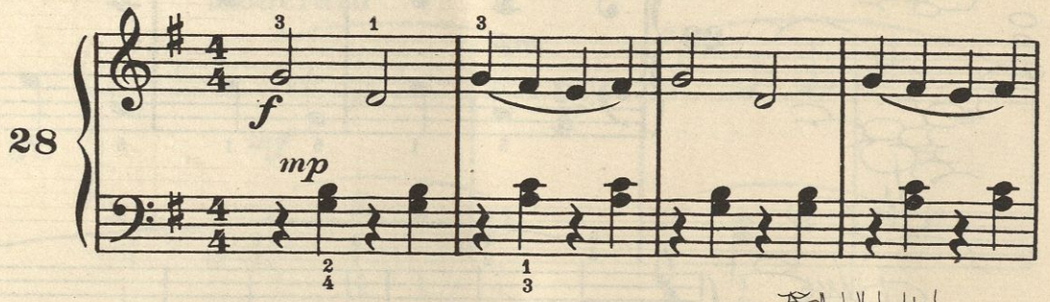


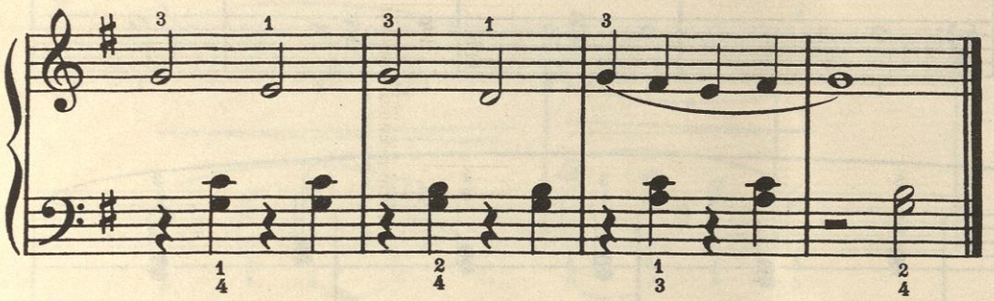


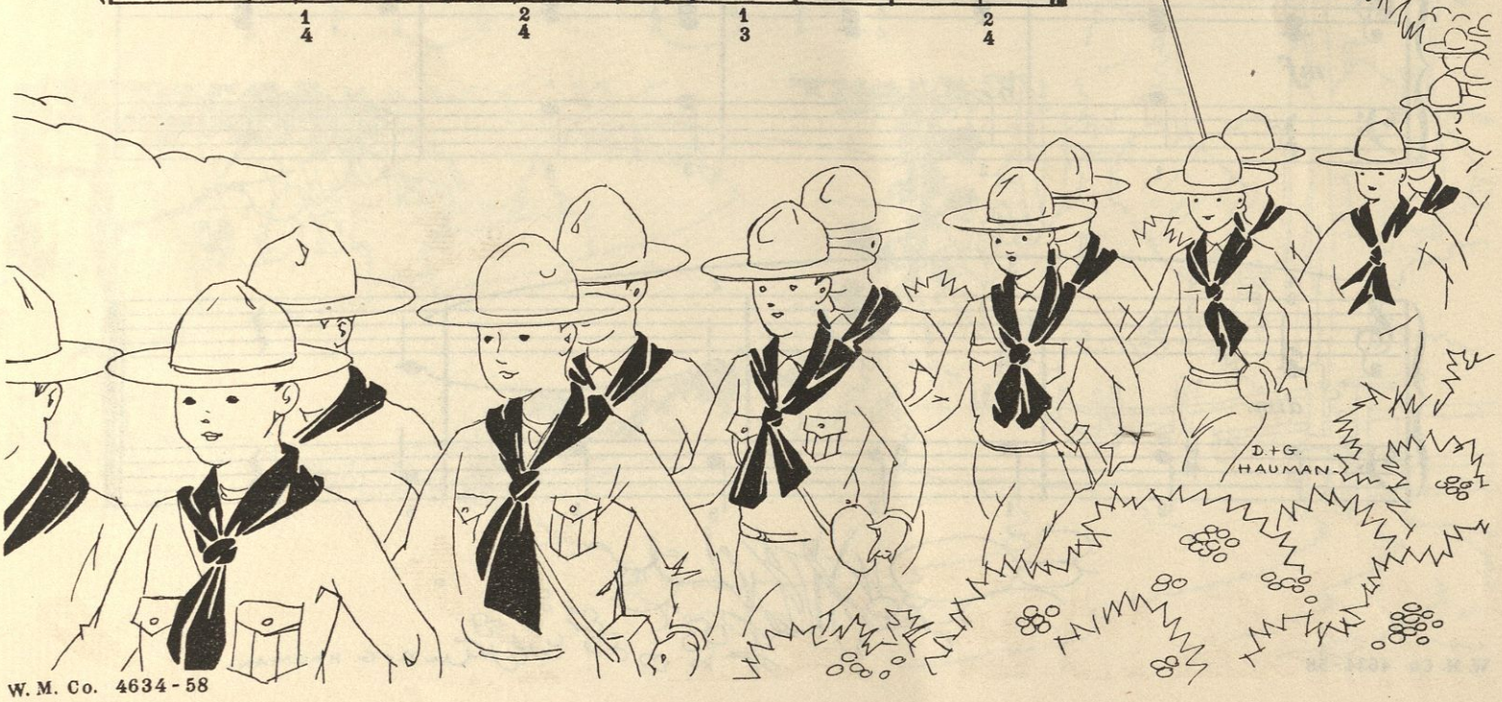


COMPANY G

Here the self-same march you see,
This time in the Key of G.
Left hand soft, the *Right must be*
Strong and sing the melody.







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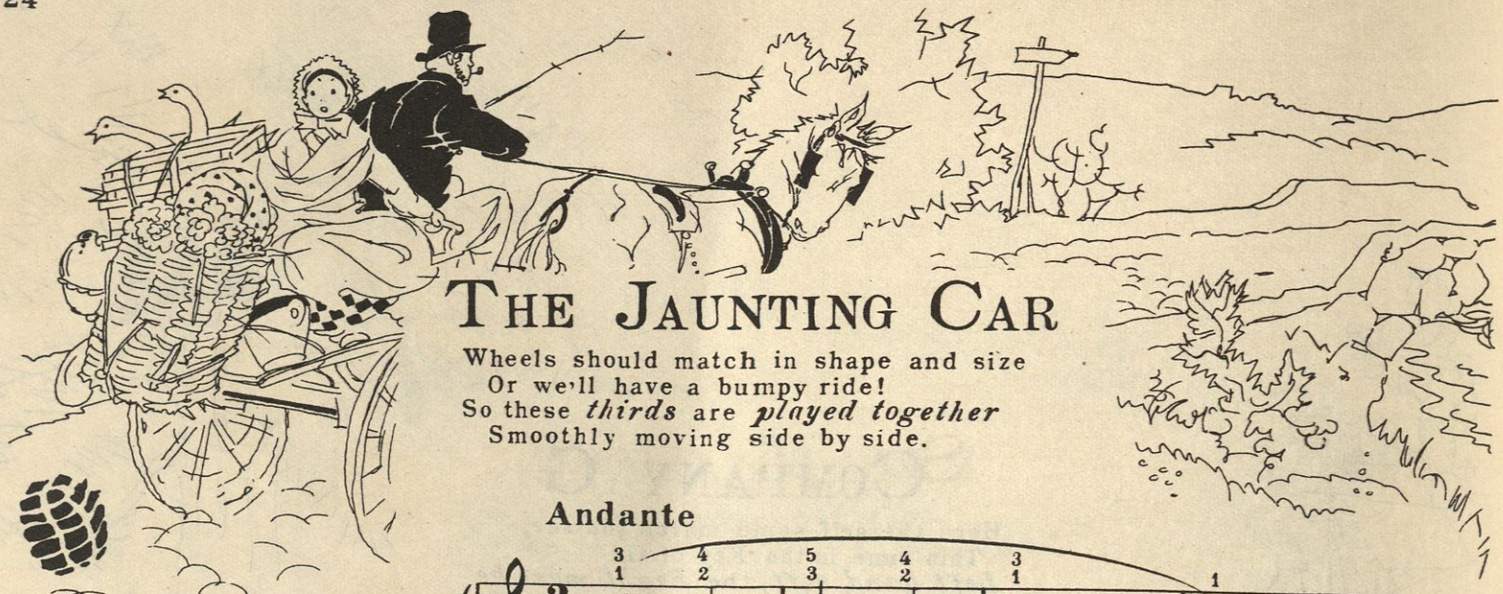


THE JAUNTING CAR

Wheels should match in shape and size
Or we'll have a bumpy ride!
So these *thirds* are *played together*
Smoothly moving side by side.

Andante

29

mp

cresc.

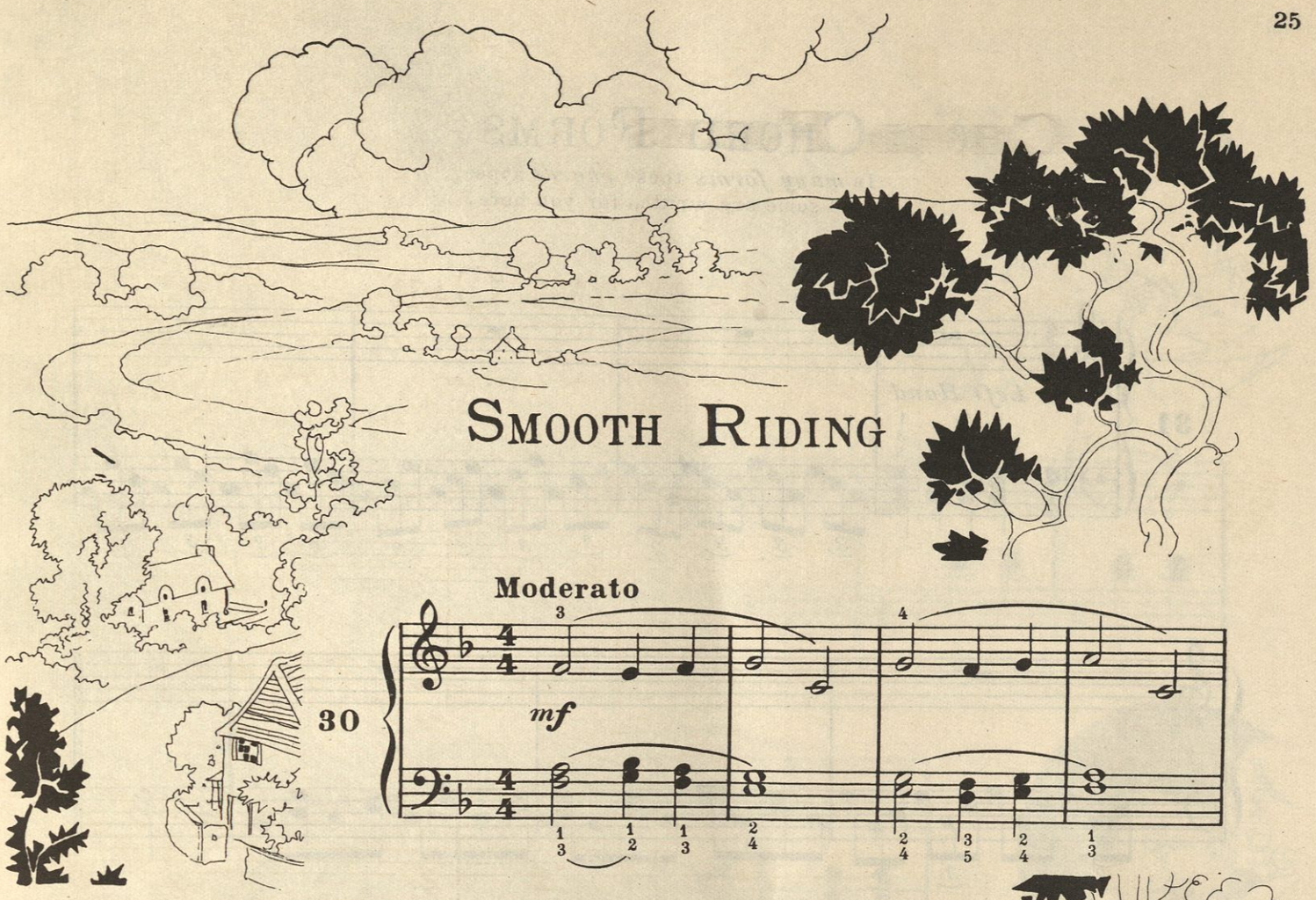
mf

dim.

W. M. Co. 4634-58

D. + G. HAUMAN.

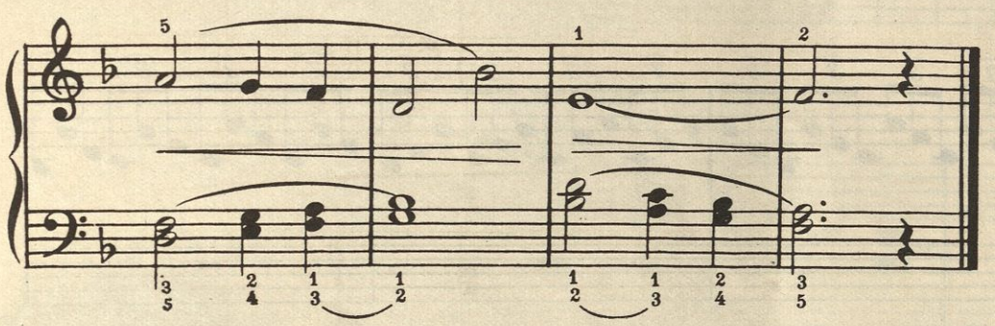
SMOOTH RIDING



Moderato

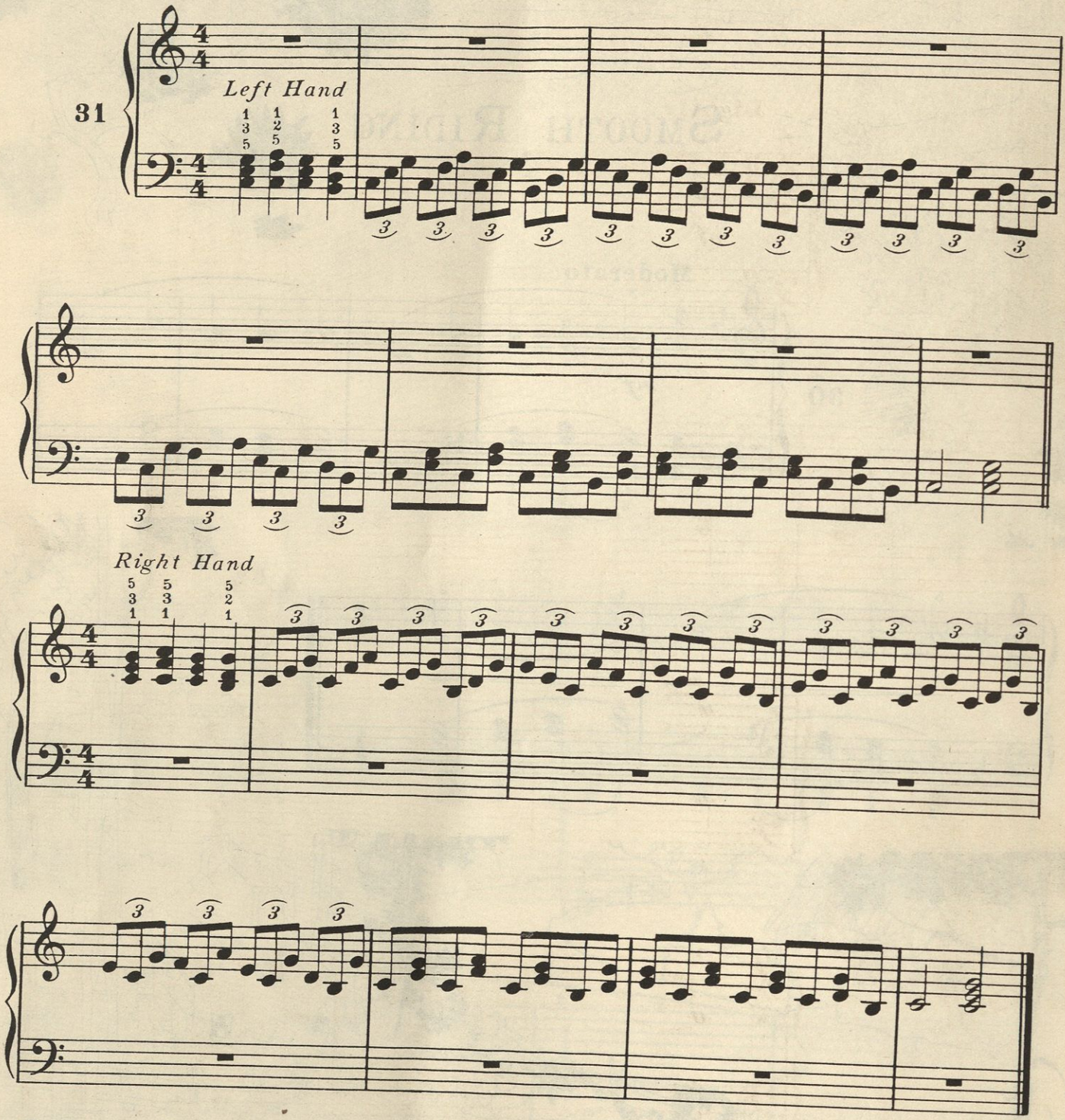
30

mf

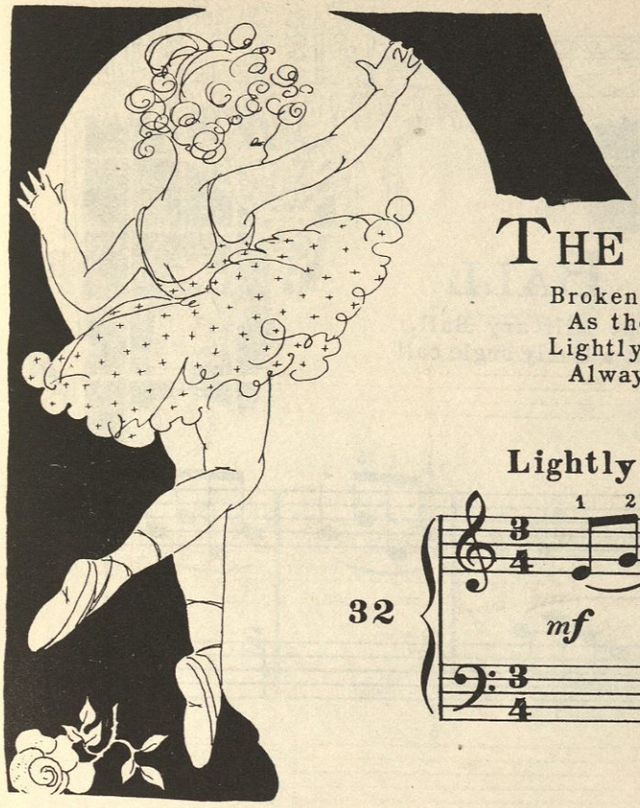


Chord Forms

In *many forms* these *chords* appear,
And some are written for you here.



Foot-note = The pupil may play the same cadence using the first and second inversions.



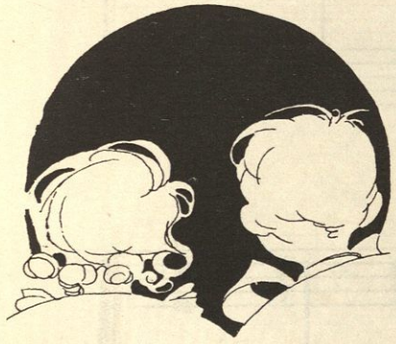
THE TOE DANCER

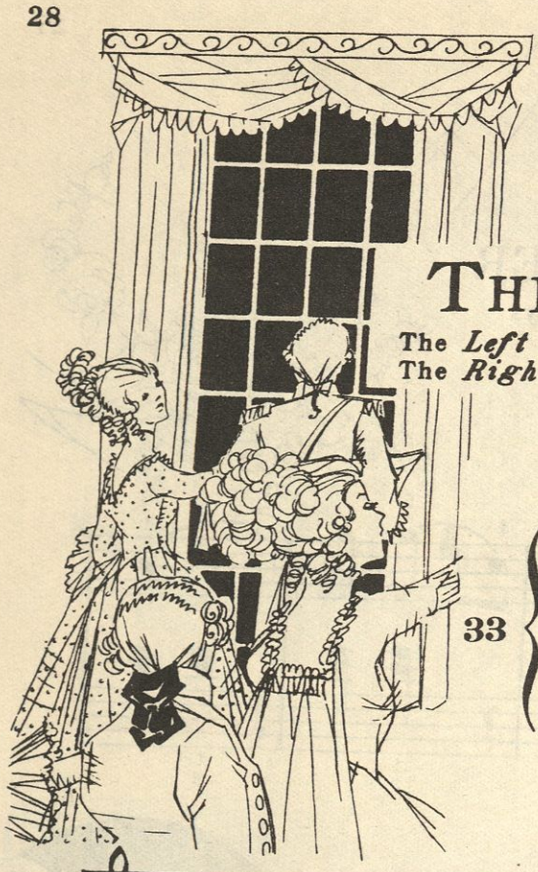
Broken chords the Right Hand plays
As the dainty dancer sways,
Lightly, brightly there she goes
Always on her tippy-toes.

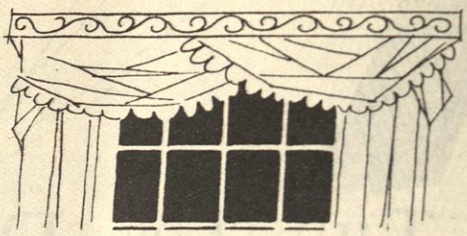
Lightly

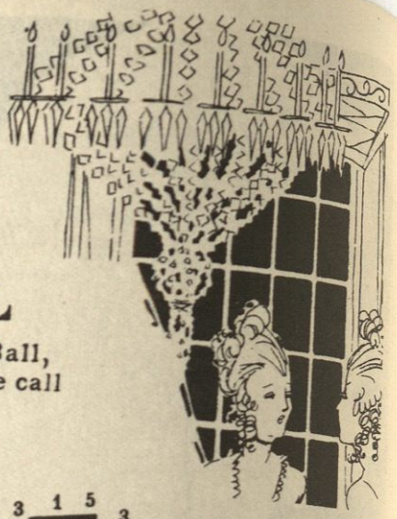
32

mf





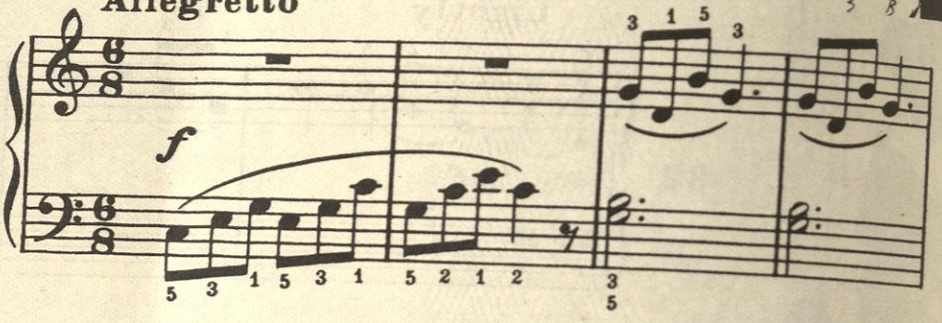


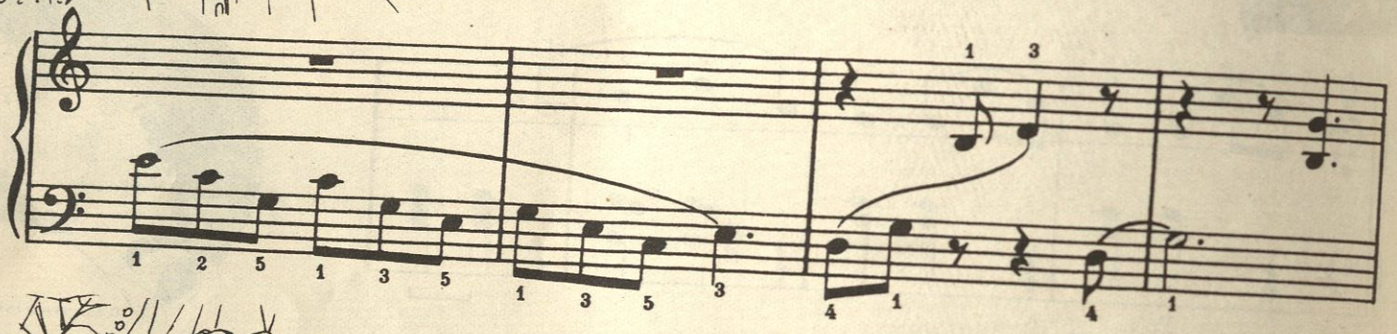


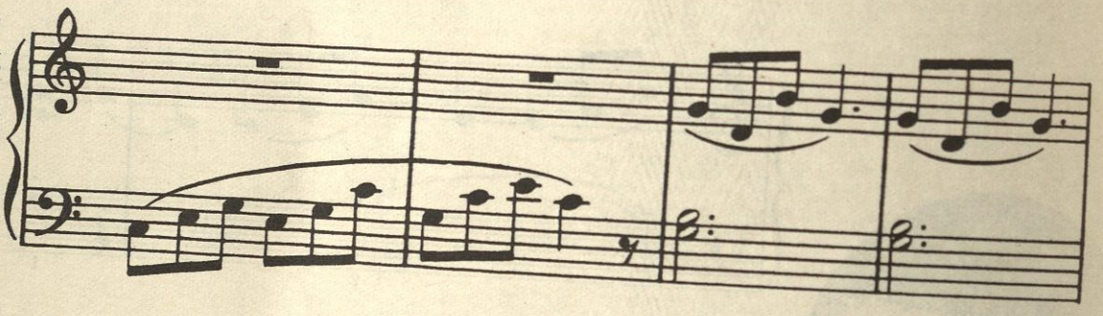
THE MILITARY BALL

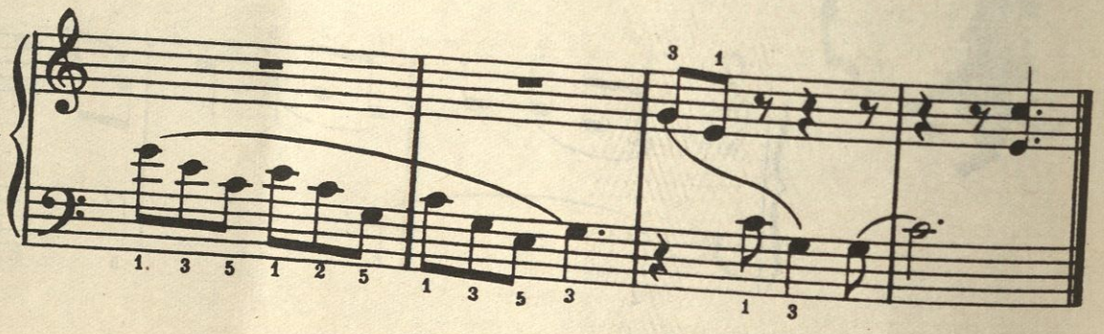
The *Left hand* plays the trumpet at the Military Ball,
The *Right hand* answers boldly with a lively bugle call

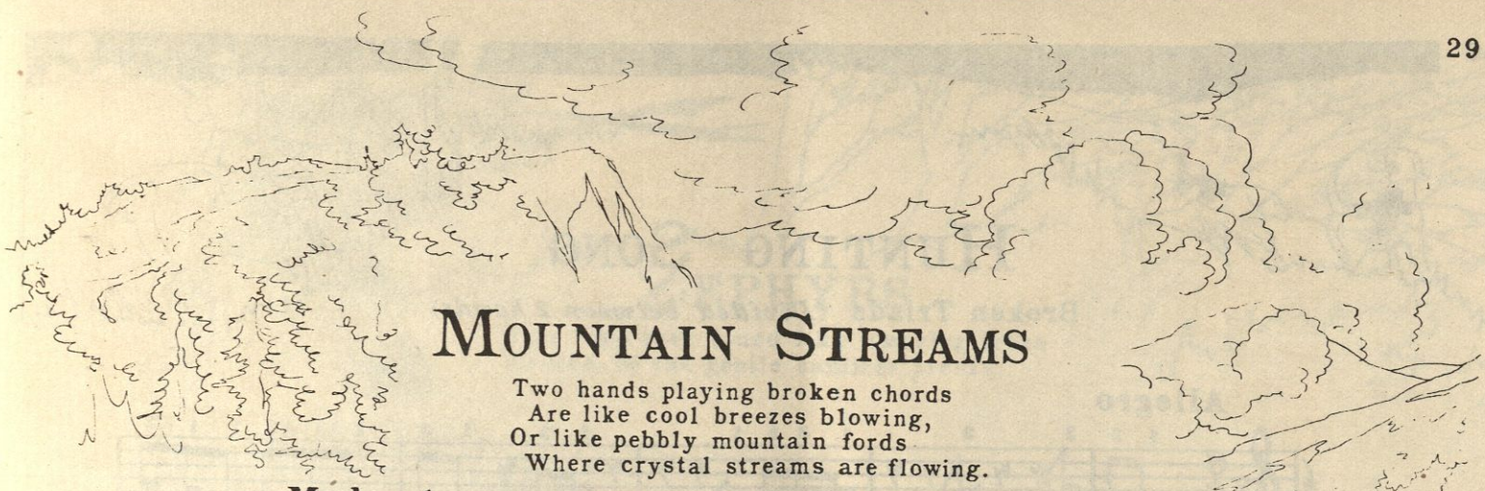
Allegretto







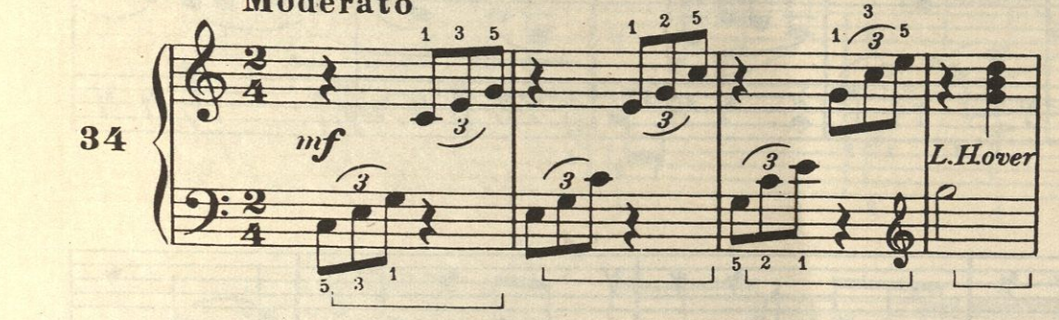


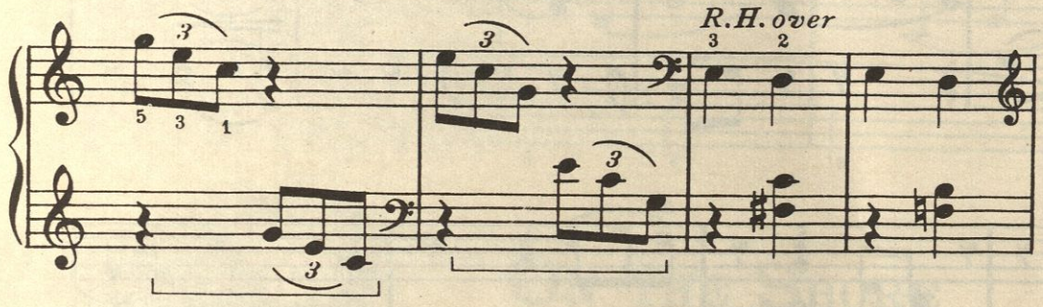


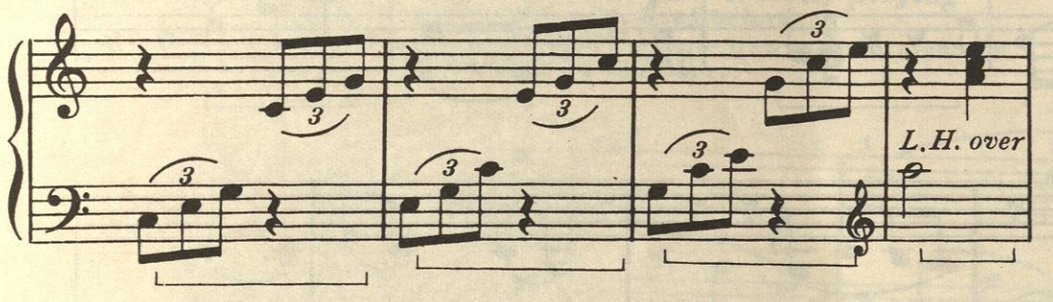
Mountain Streams

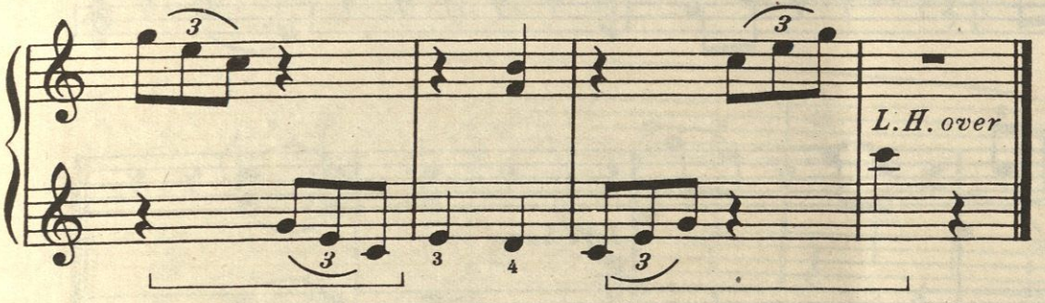
Two hands playing broken chords
Are like cool breezes blowing,
Or like pebbly mountain fords
Where crystal streams are flowing.

Moderato



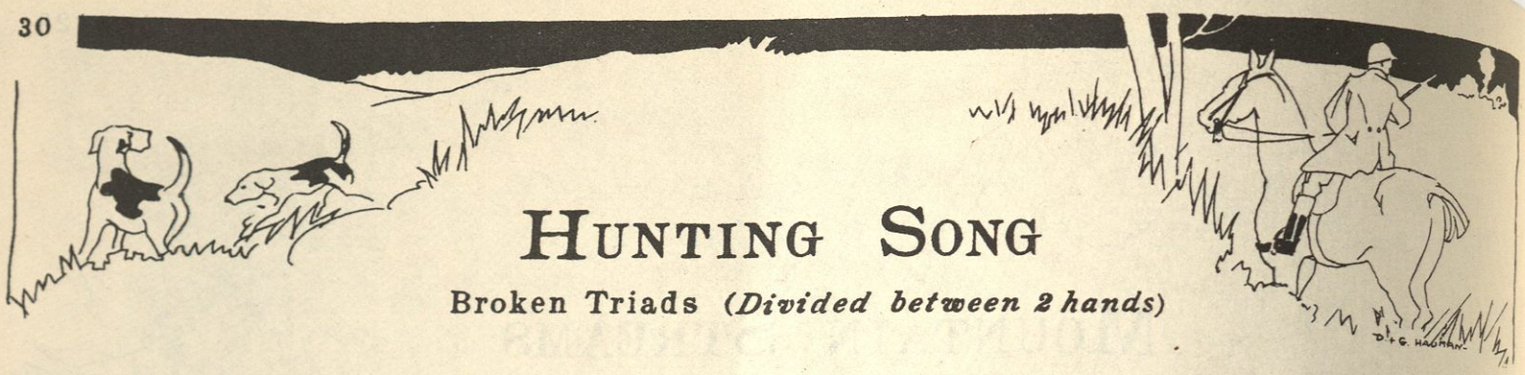






For other chords, transpose the three pieces - pages 27 - 28 - 29 to other Keys, first F and G.

W. M. Co. 4634-58



HUNTING SONG

Broken Triads (*Divided between 2 hands*)

Allegro

35

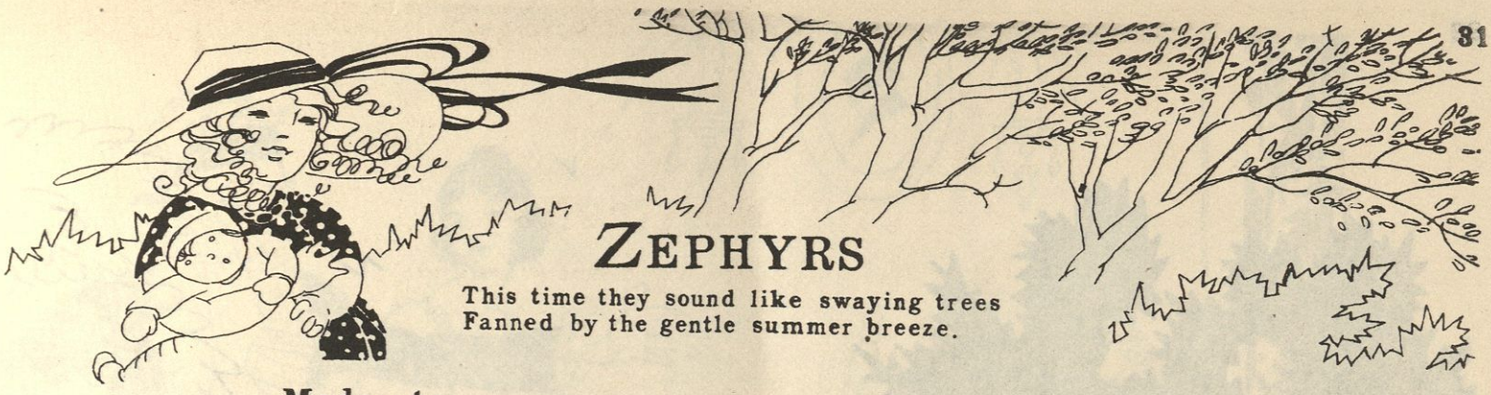
mf

mf

left hand over

f

left hand over

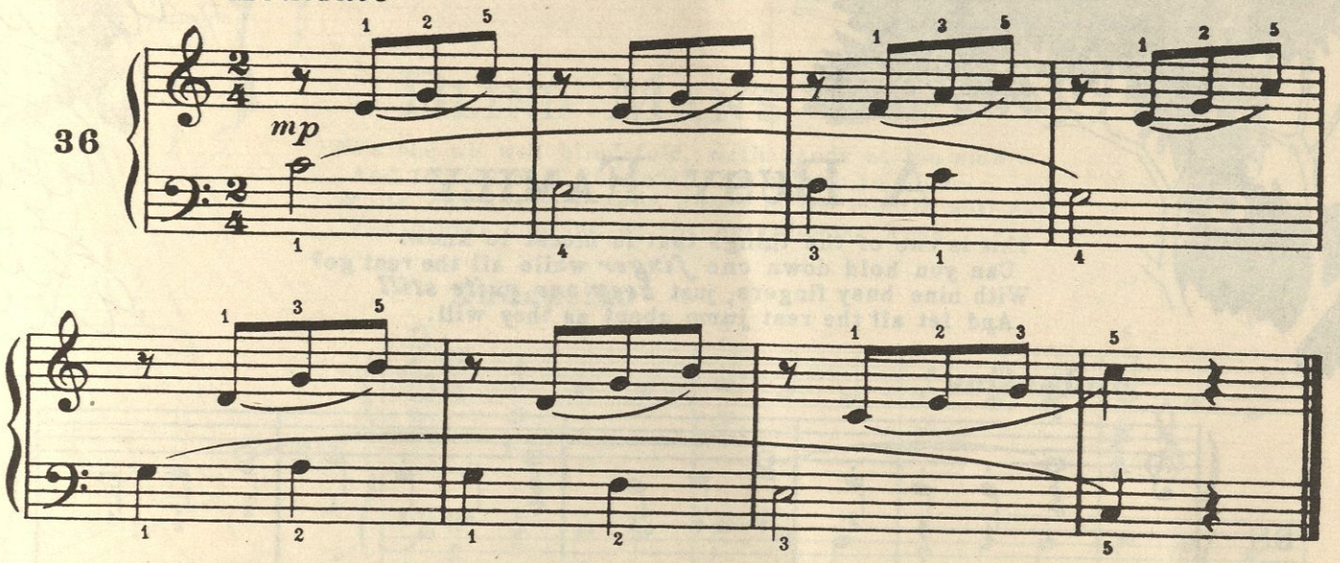


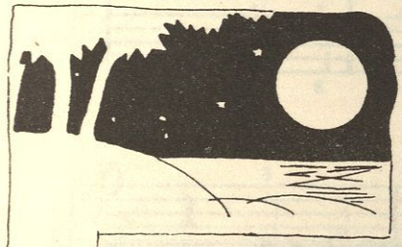
ZEPHYRS

This time they sound like swaying trees
Fanned by the gentle summer breeze.

Moderato

36



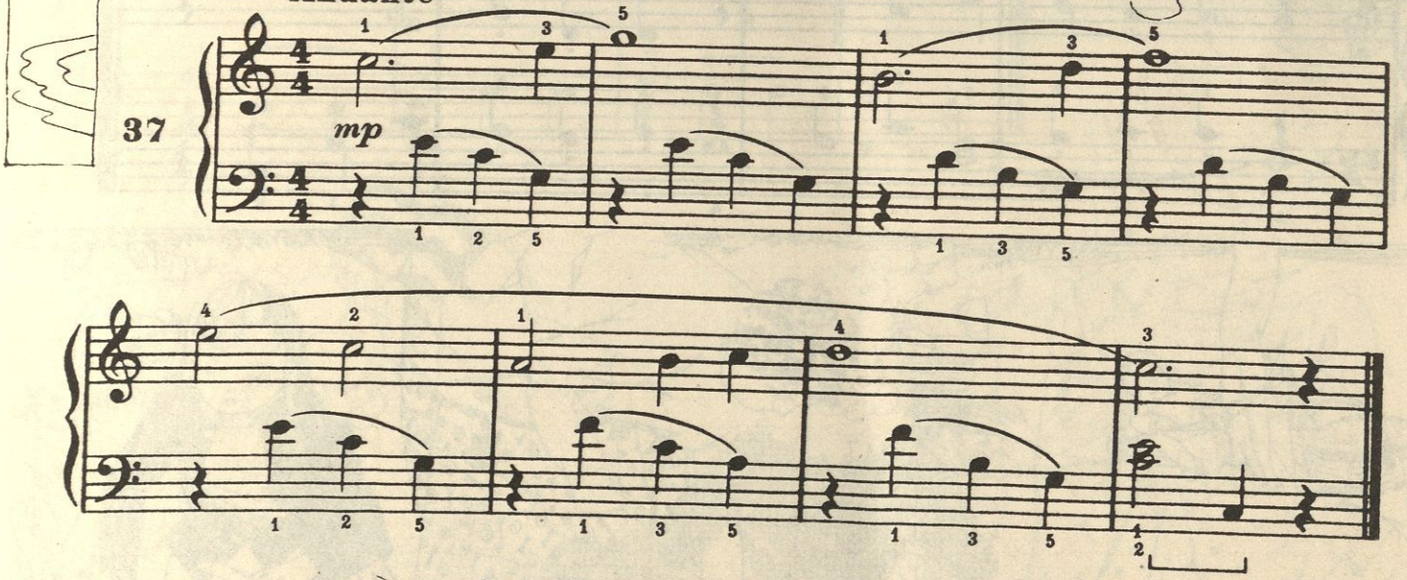


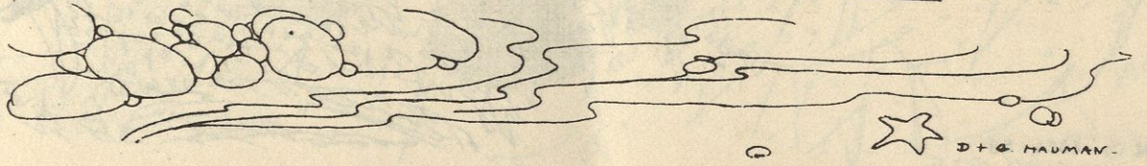
ON THE SHORE

The ***Left hand*** now is softly ***playing Chords*** we've used before.
This time they sound like wavelets gently
Lapping on the shore.

Andante

37





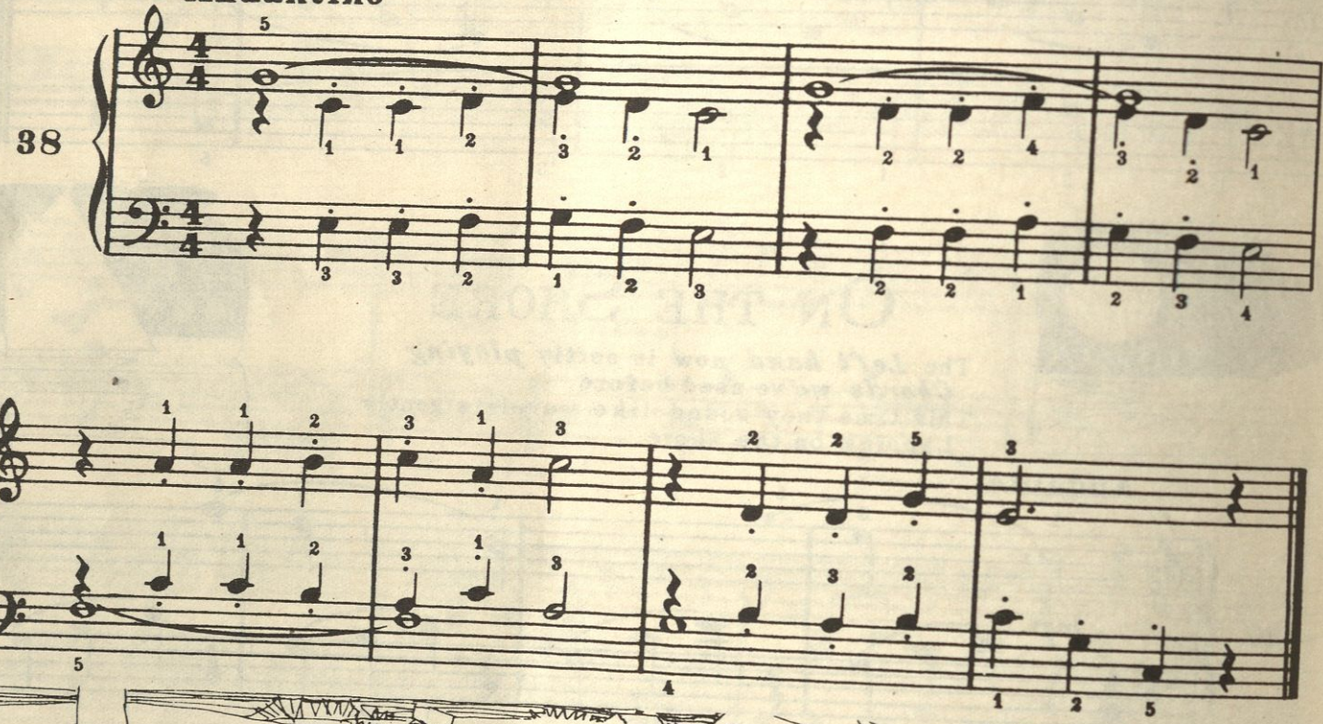
W. M. Co. 4634-58

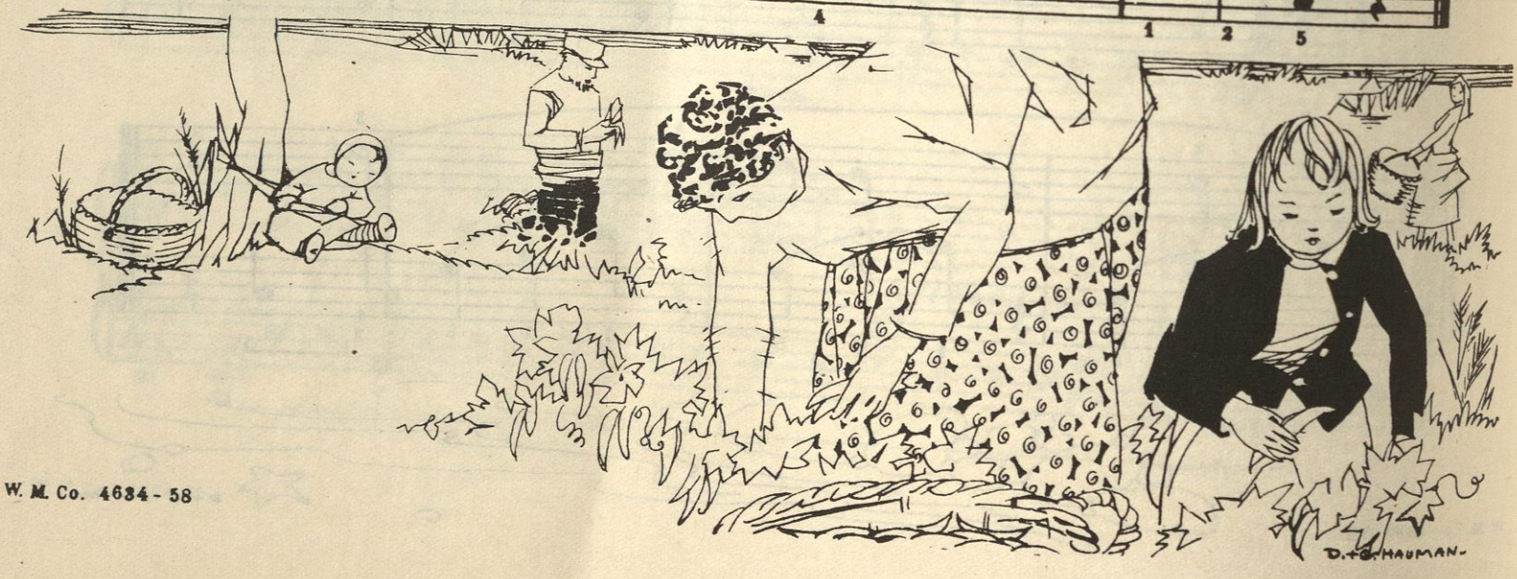
D + G. HAUMAN.

A Busy Family

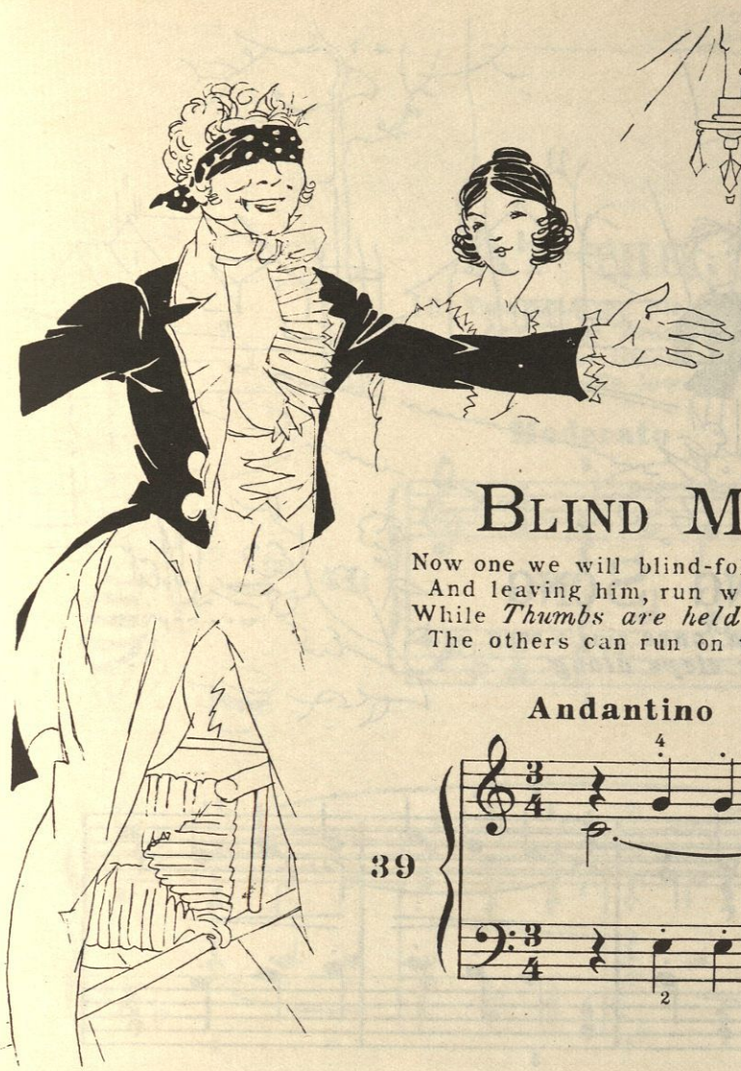
This is one of the things that is nicest to know!
Can you hold down one *finger* while all the rest go?
With nine busy fingers, just *keep one quite still*
And let all the rest jump about as they will.

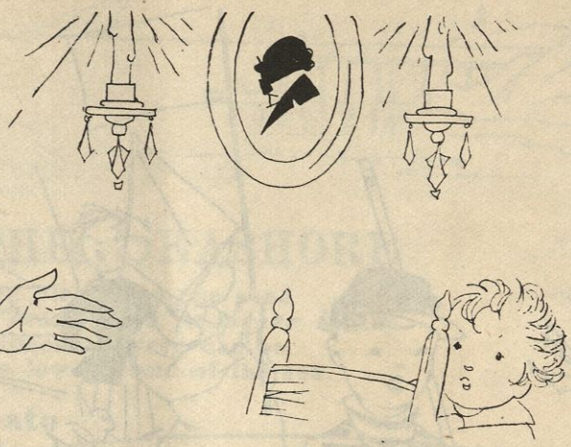
Andantino





W. M. Co. 4634 - 58

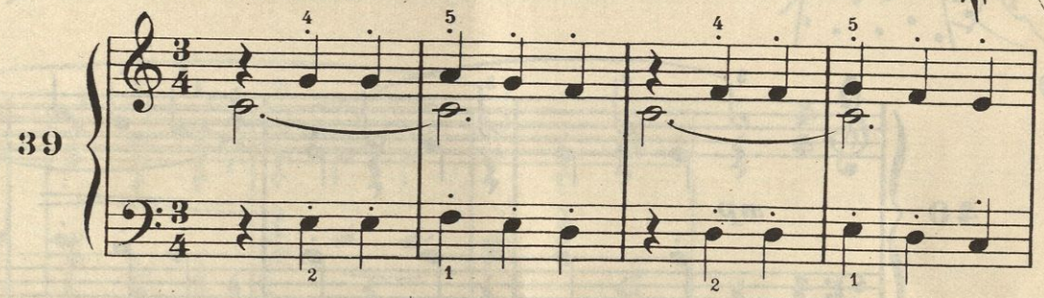


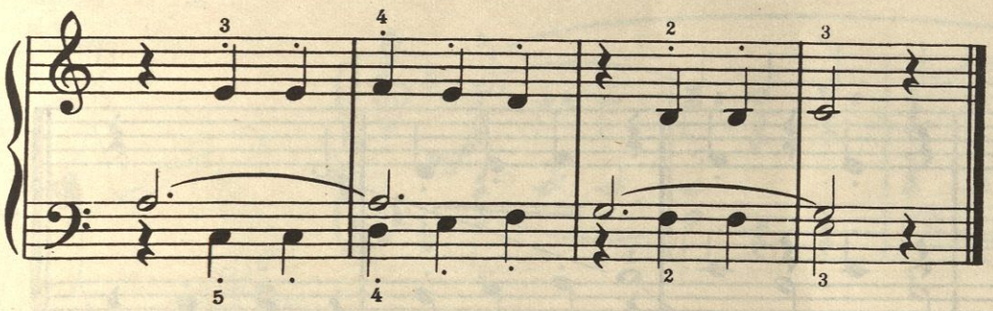


Blind Man's Buff

Now one we will blind-fold, with hands at his side
And leaving him, run with the others to hide.
While *Thumbs are held down* in the middle with ease
The others can run on the neighboring Keys.

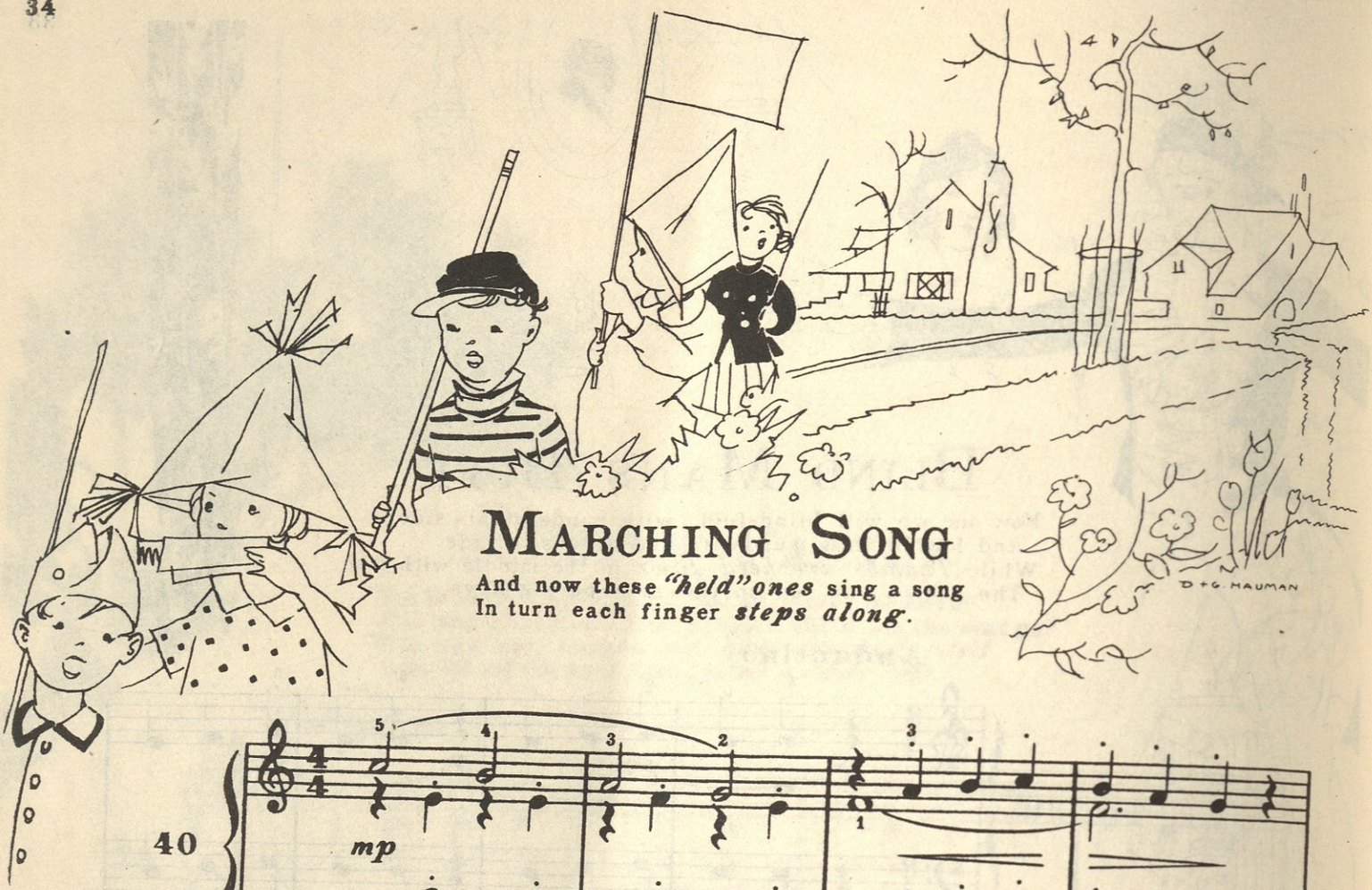
Andantino





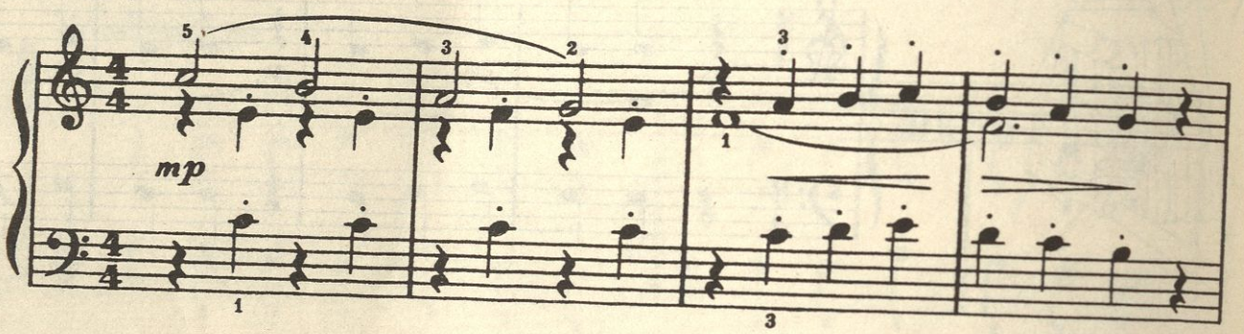
W. M. Co. 4634-58

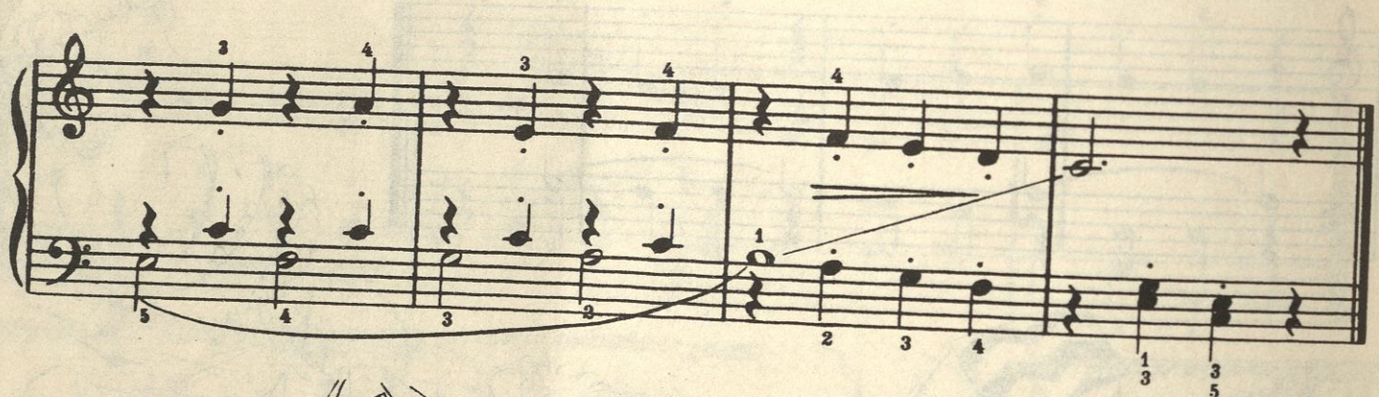
D. + G. HAUMAN

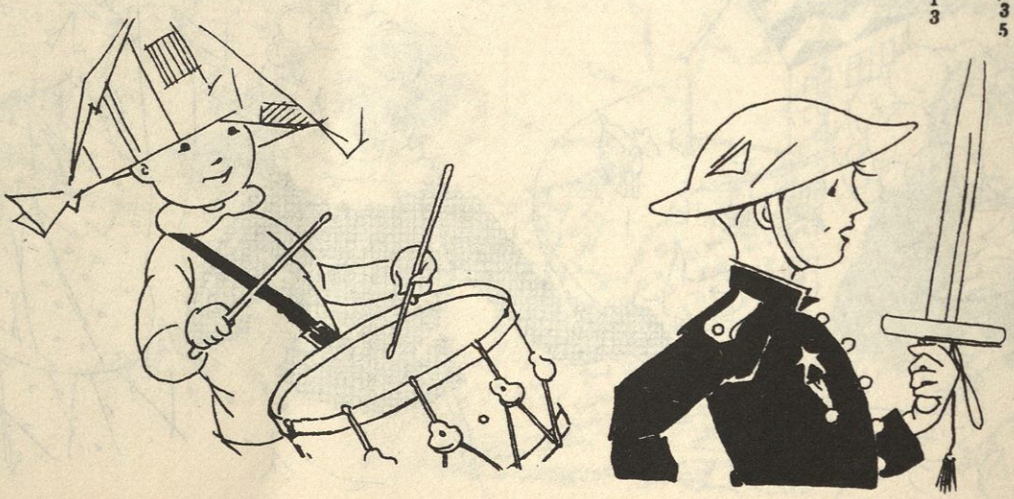


MARCHING SONG

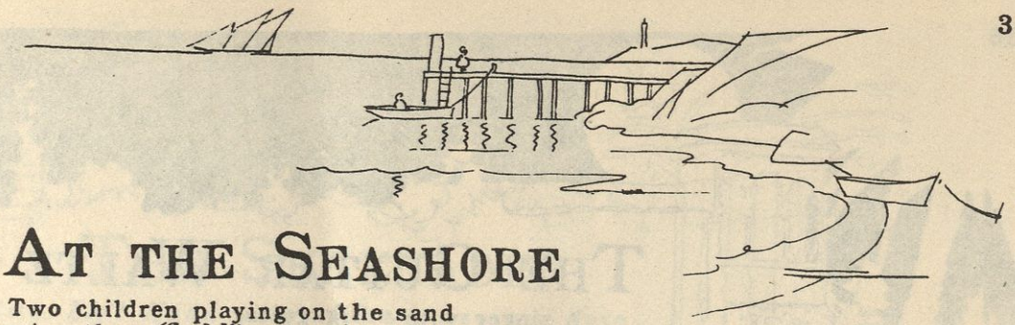
And now these *"held" ones* sing a song
In turn each finger *steps along*.





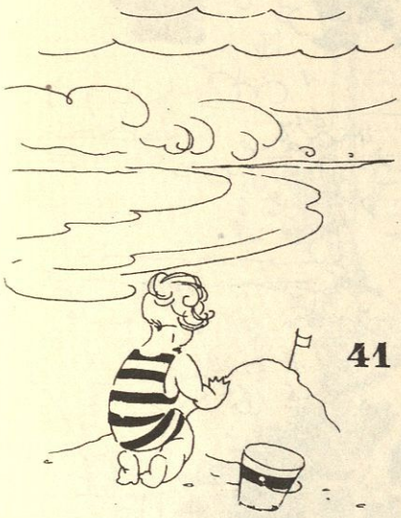


W. M. Co. 4634-58



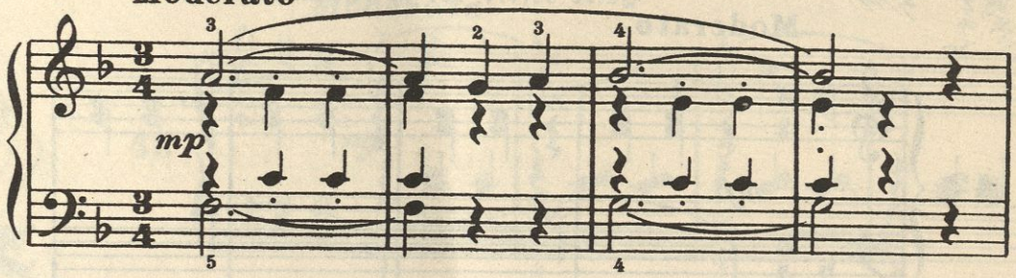
At the Seashore

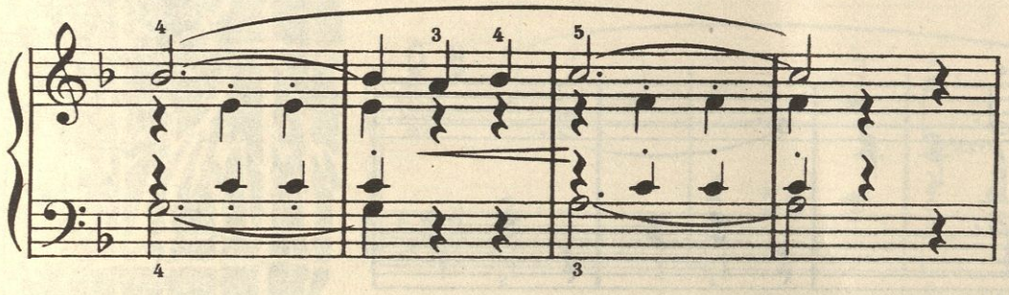
Two children playing on the sand
Are these *"held" notes in either hand;*
The softer tones between can be
The shell's low murmur of the sea.

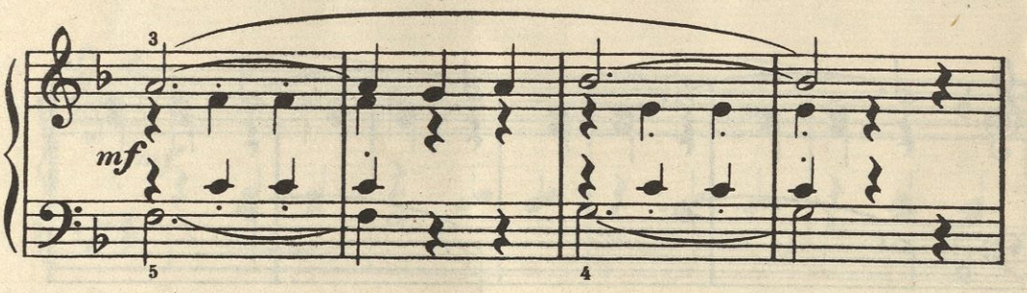


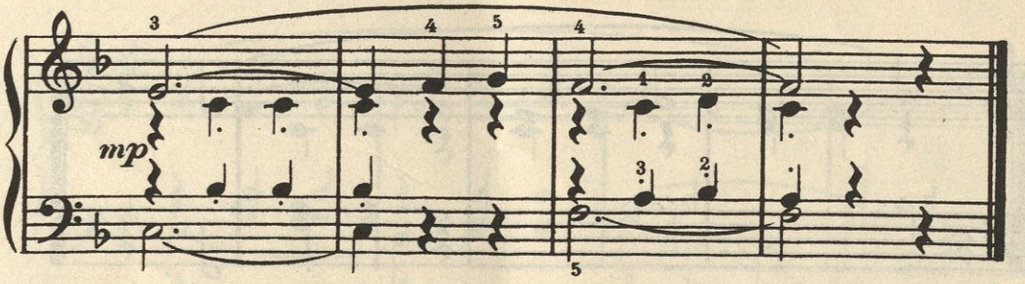
Moderato

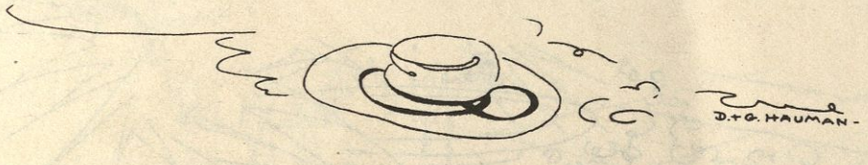
41









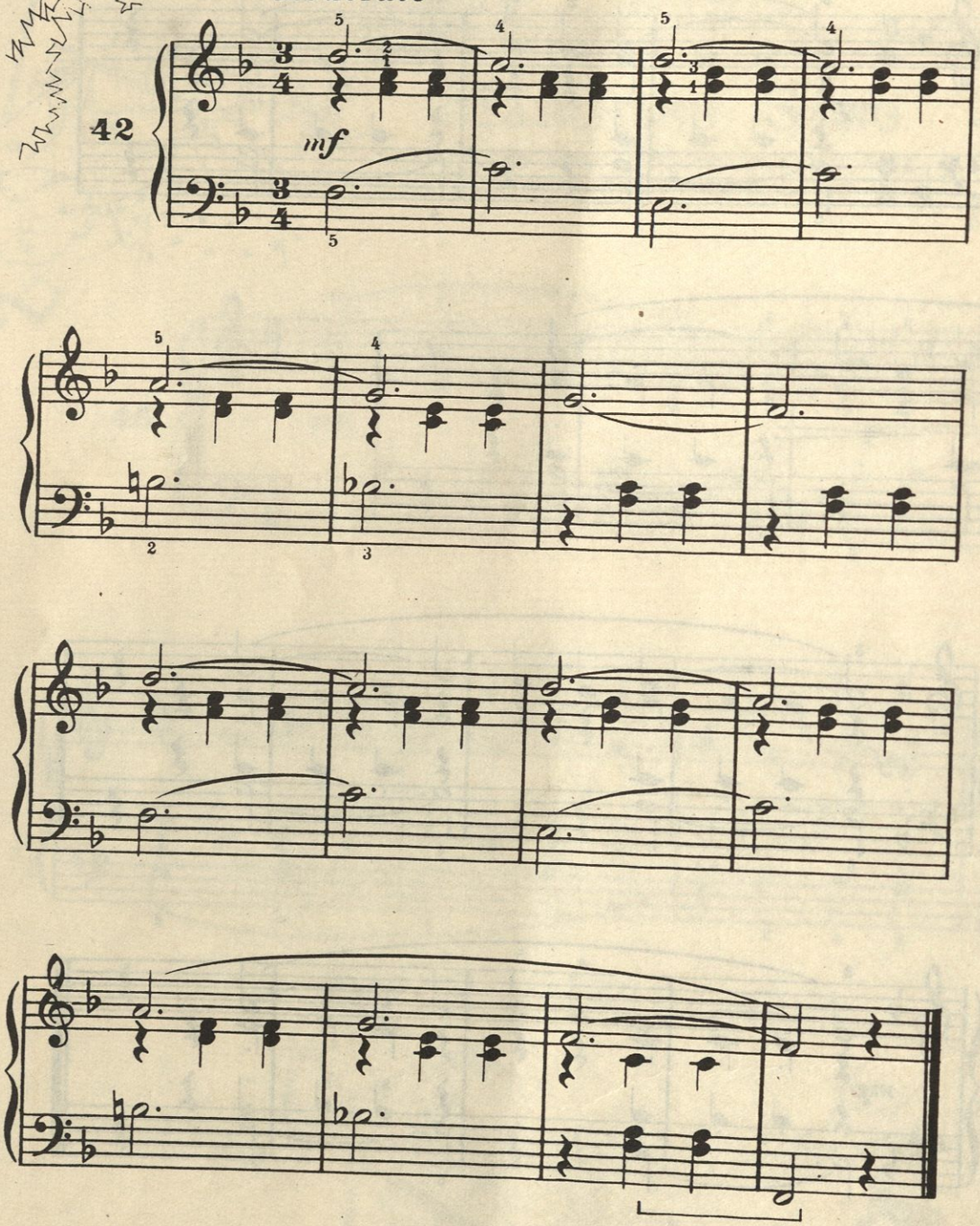


W. M. Co. 4634-58

THE GUITAR WALTZ

A singer with a big guitar
Is luckier than I, by far.
The part he's singing, I must play
In just that ringing, swinging way.
Two other notes I play *below*
Quite softly, for he strums them so.

Moderato



W. M. Co. 4634-58

D. & G. HAUMAN.

THE SERENADER

With *Left Hand play alone* this song of love
Then later add the lady's part above.
In starlit garden he will wait a while
And hope for chance reward - her answering smile.

Moderato

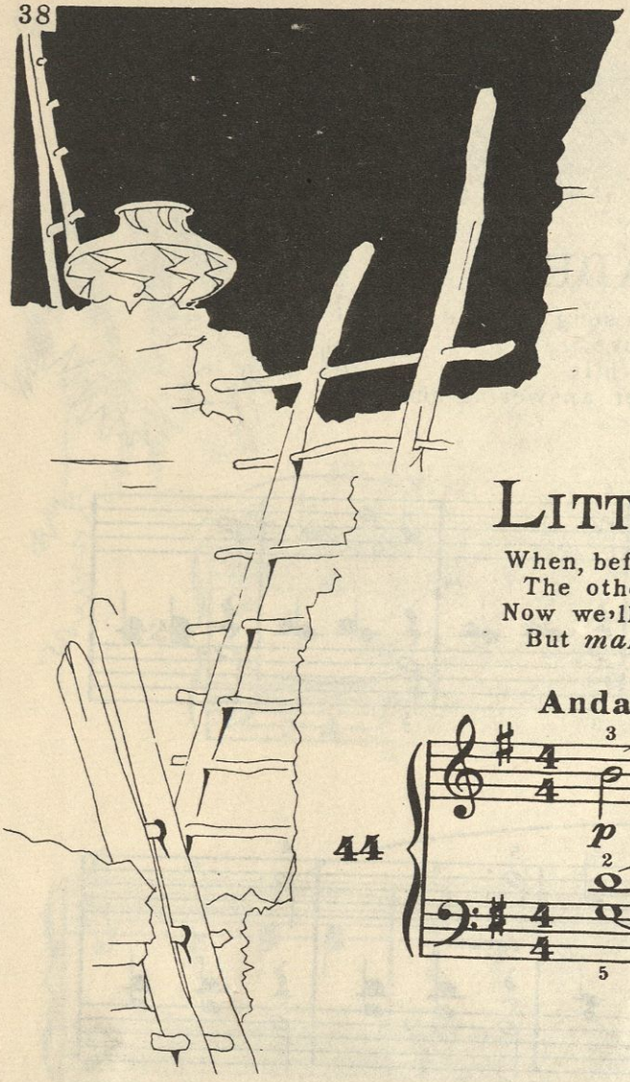
43

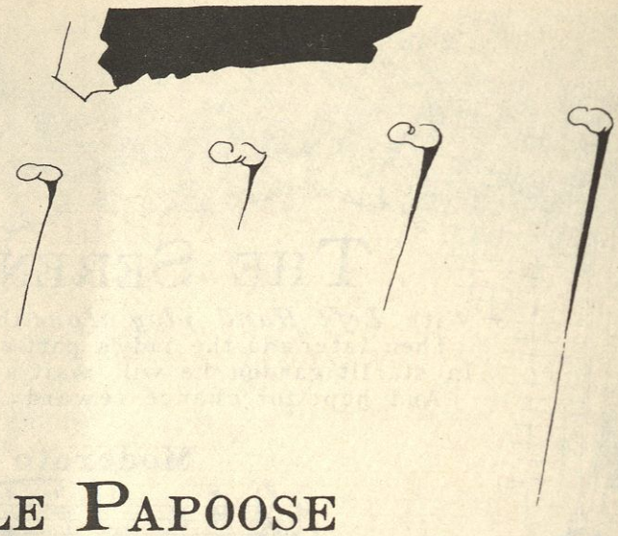
mf

cresc.

mf

D. & G. HAUMAN

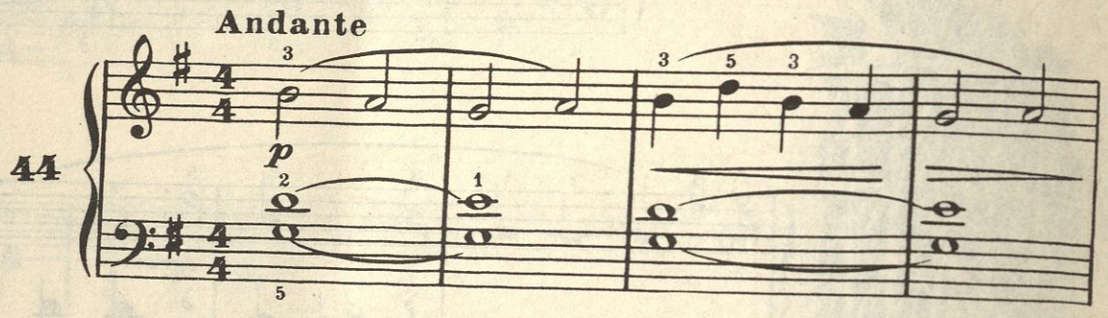


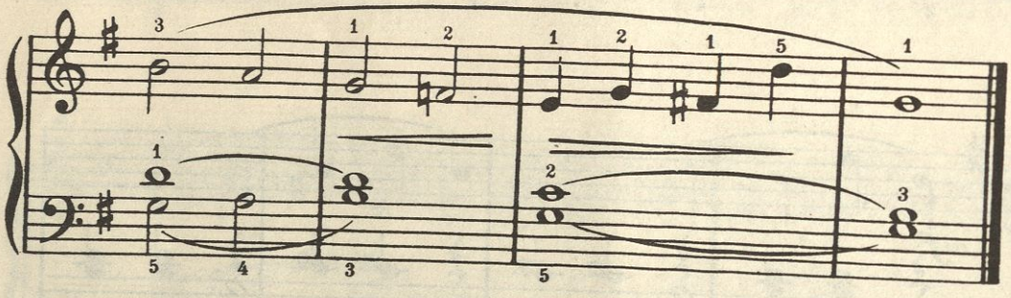


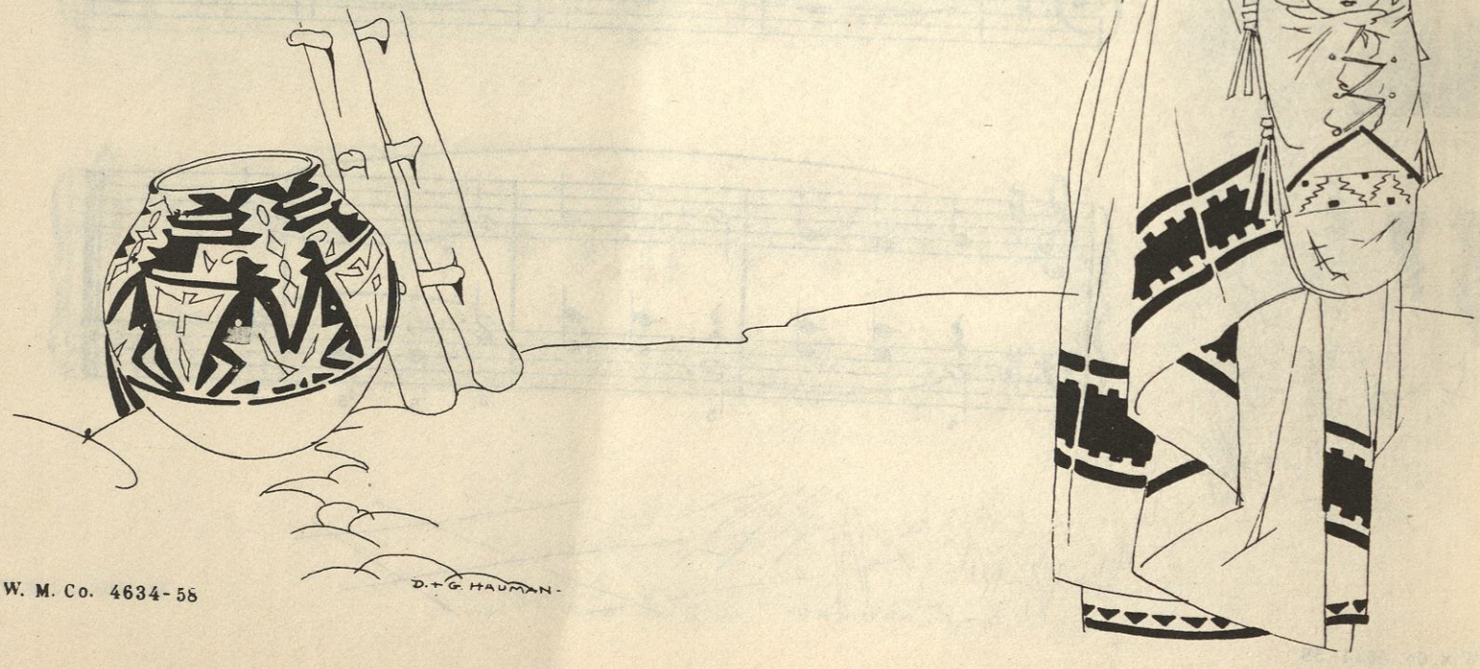
LITTLE PAPOOSE

When, before, we held one down
The others were *"staccato"*
Now we'll *hold one* just the same
But *make the rest "legato!"*

Andante







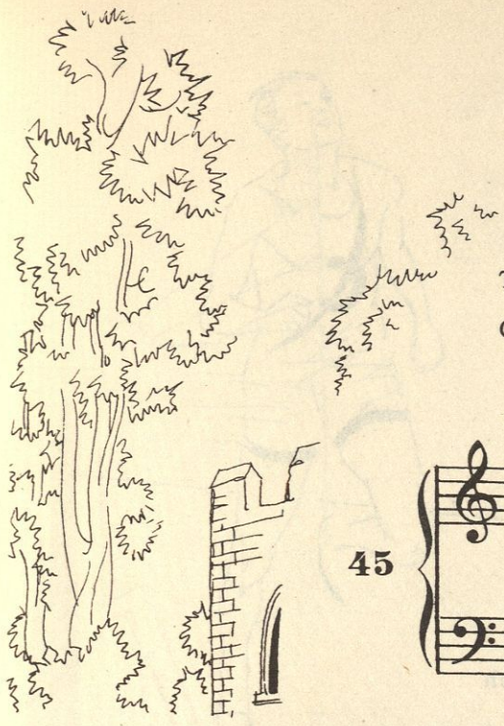
W. M. Co. 4634-58

D. & G. HAUMAN.

VESPERS

Through the jewelled windows gleaming
With the dying sunset's glow
Come the quiet hymns of evening
Organ tones *sustained and slow.*

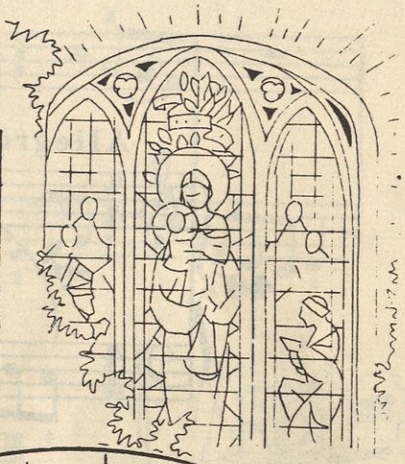
Andante



45

p

mp



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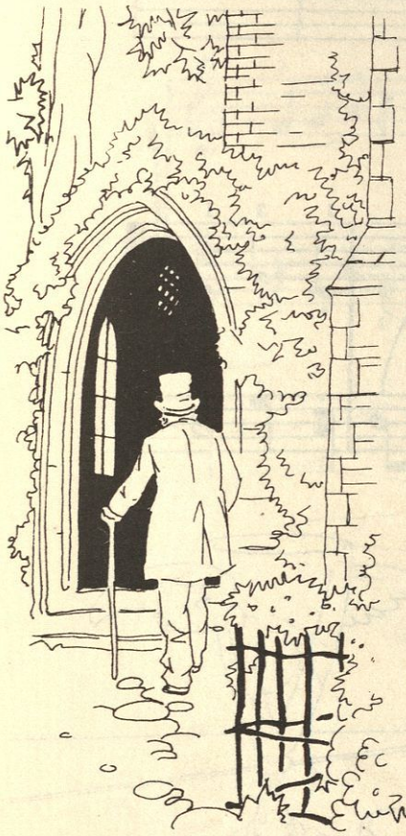
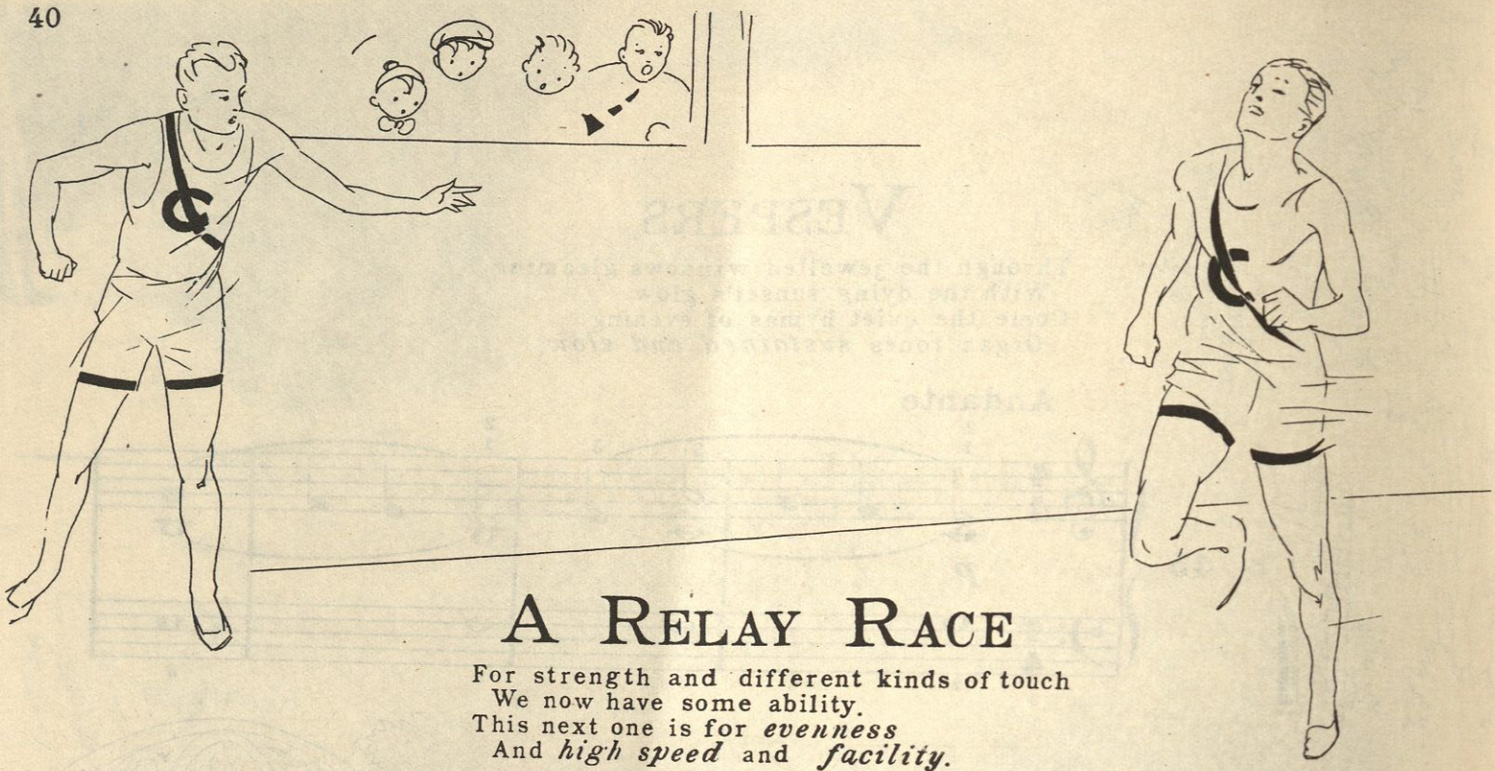


mp *dim.* *pp*

D. & G. HAUMAN



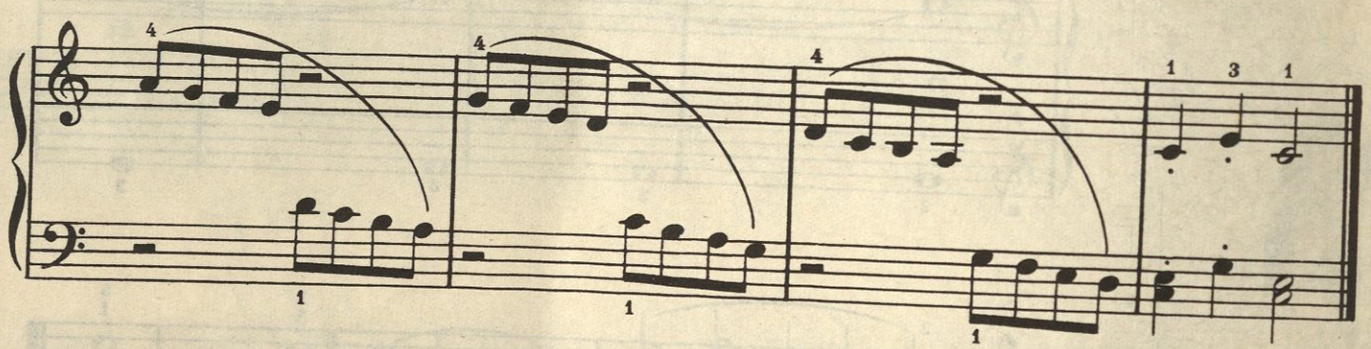
A Relay Race

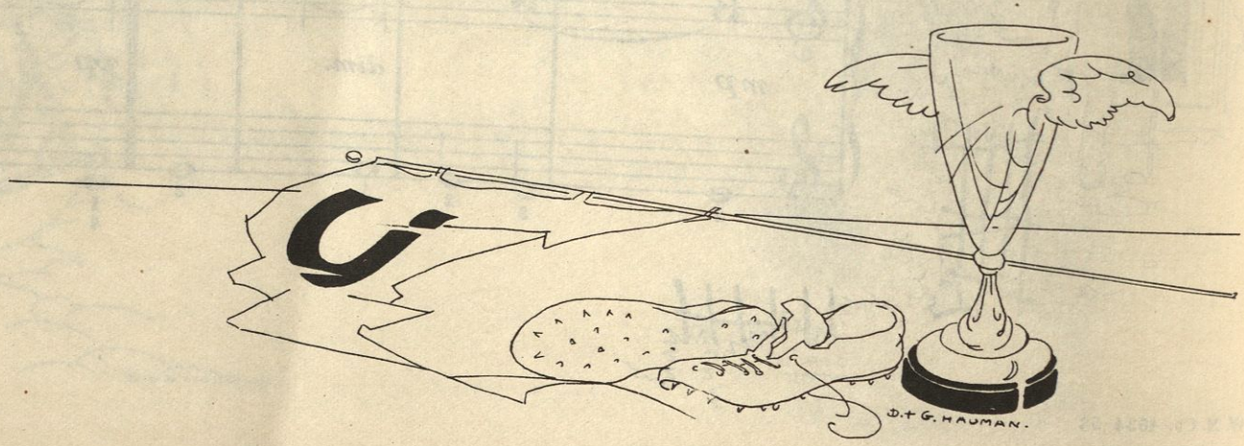
For strength and different kinds of touch
We now have some ability.
This next one is for *evenness*
And *high speed* and *facility.*

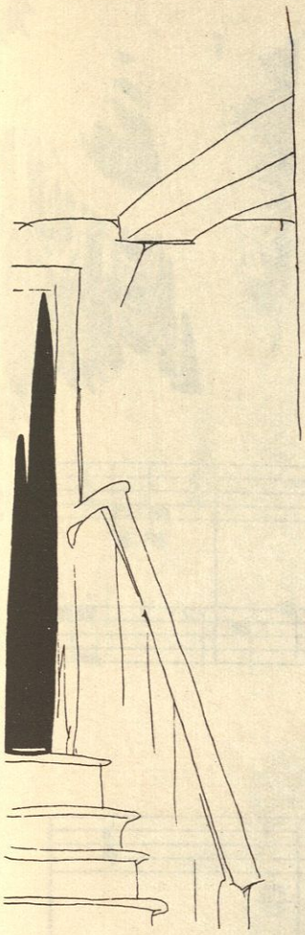
Allegro

46

mf





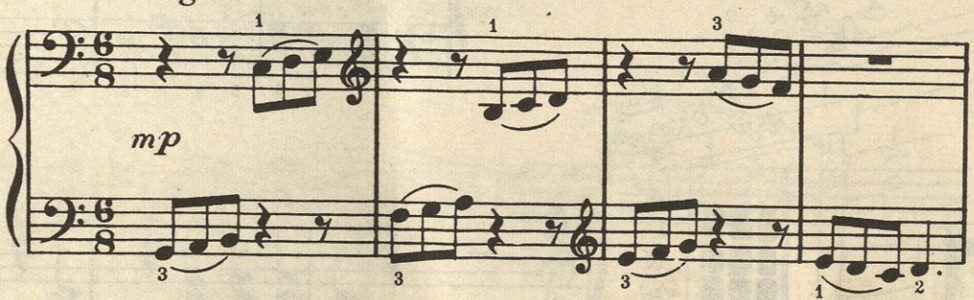


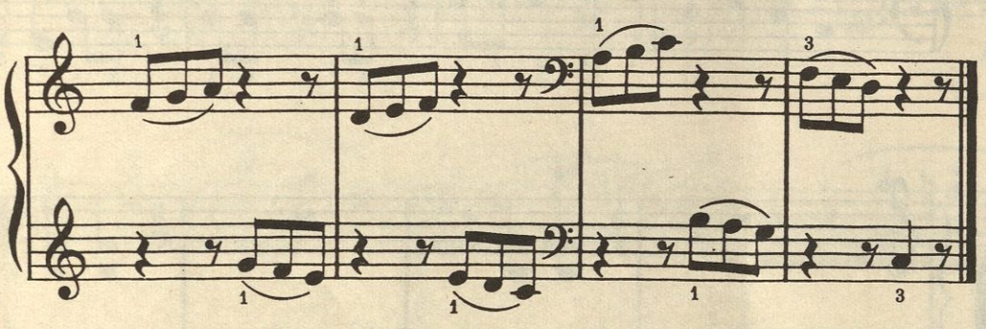
THE LACE-MAKER

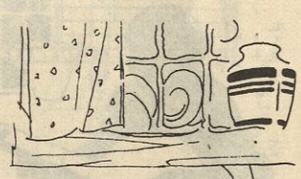
First in, then out, the threads are laced
Until no knots can e'er be traced.
Just *toss these hands with even stress*
And which is which, no one will guess.

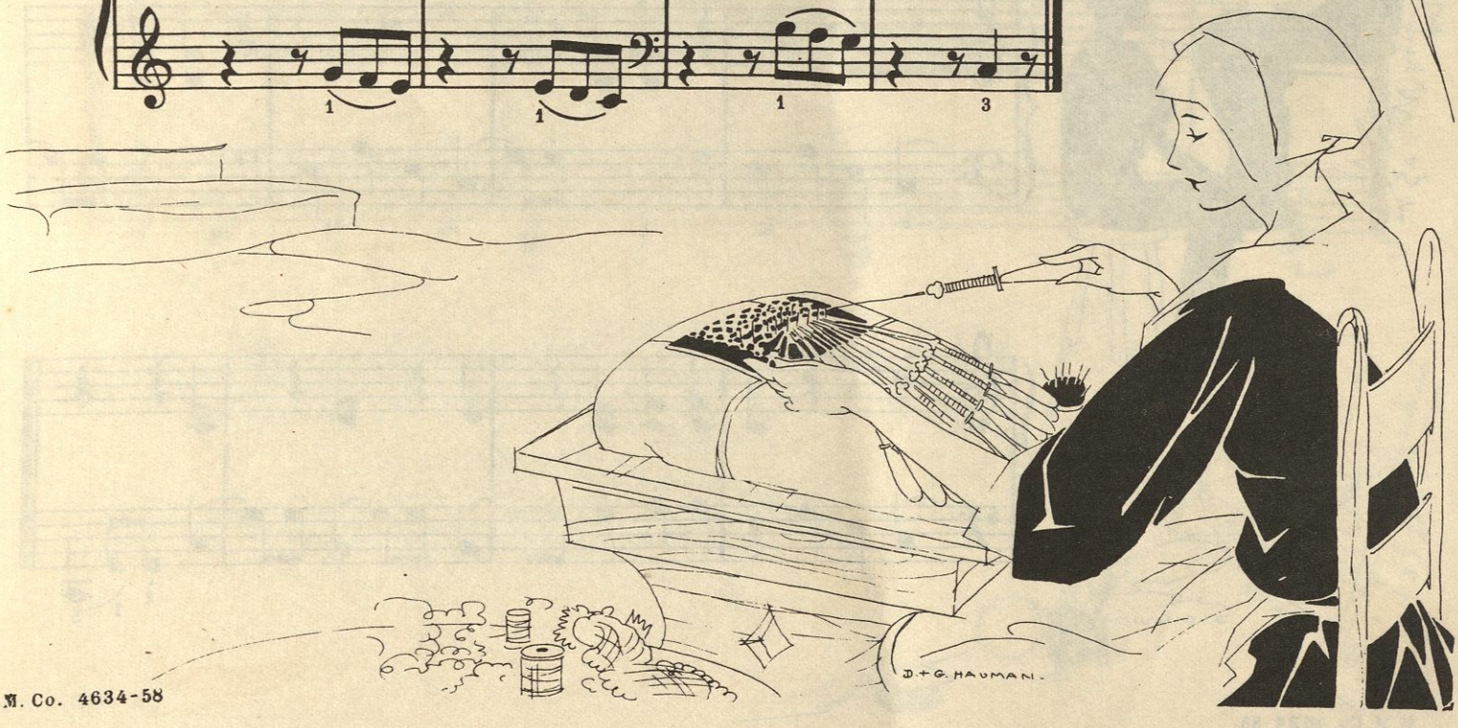
Allegro

47

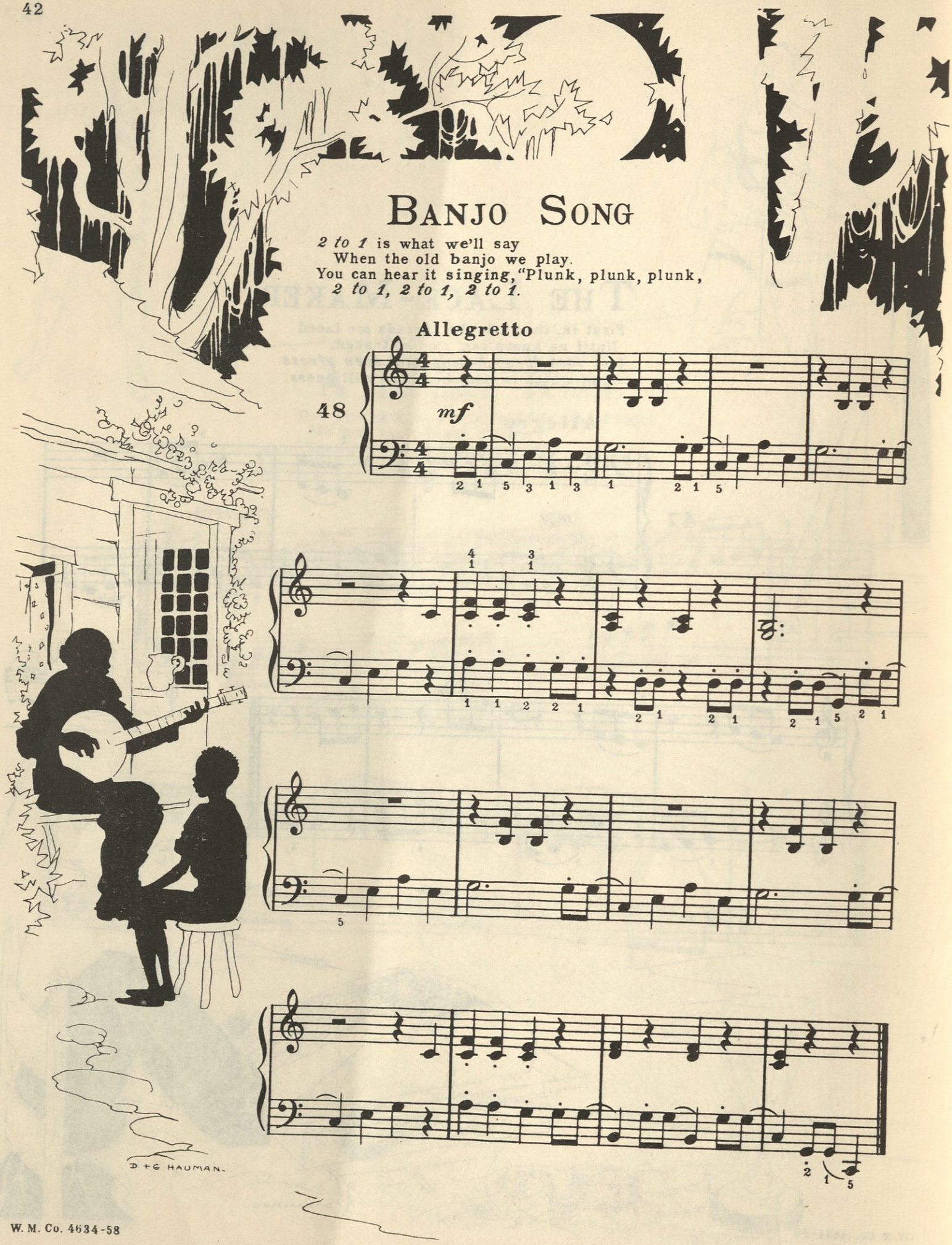








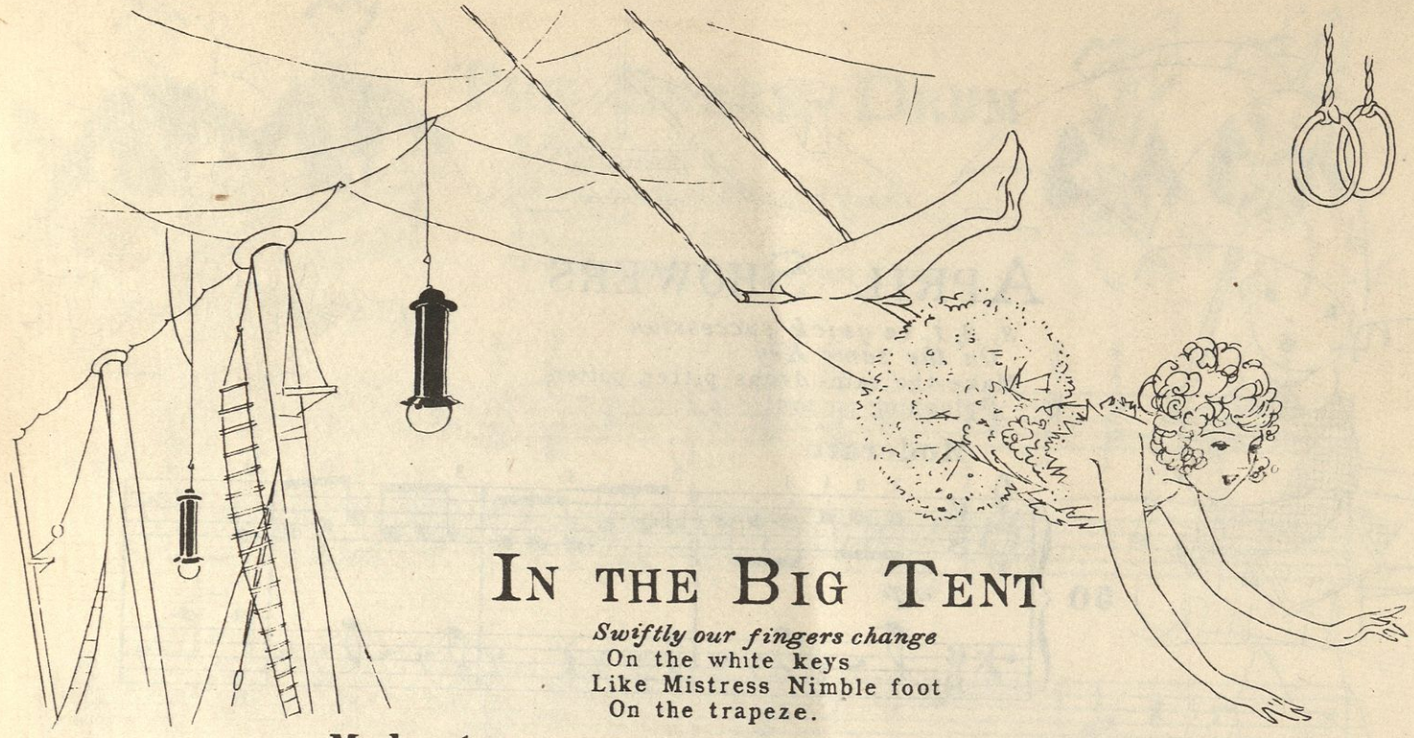
W. M. Co. 4634-58



BANJO SONG

2 to 1 is what we'll say
When the old banjo we play.
You can hear it singing, "Plunk, plunk, plunk,
2 to 1, 2 to 1, 2 to 1.

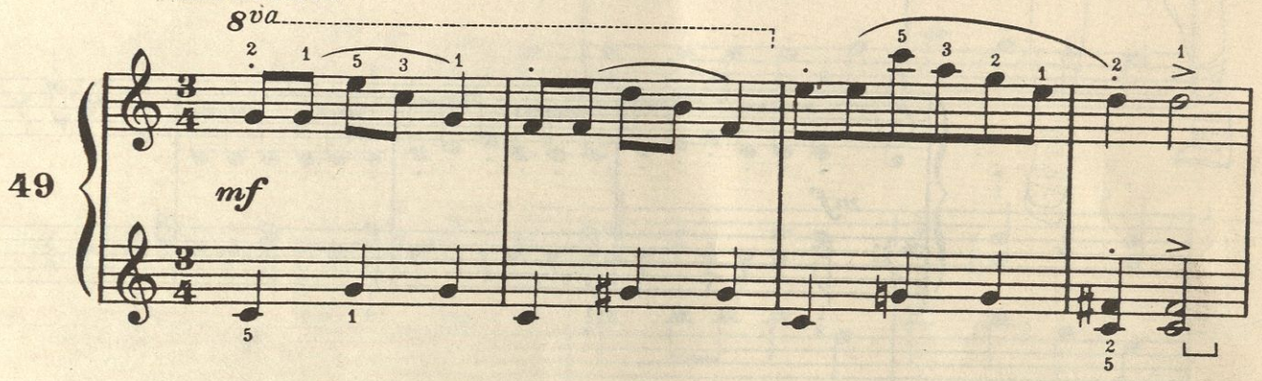
Allegretto

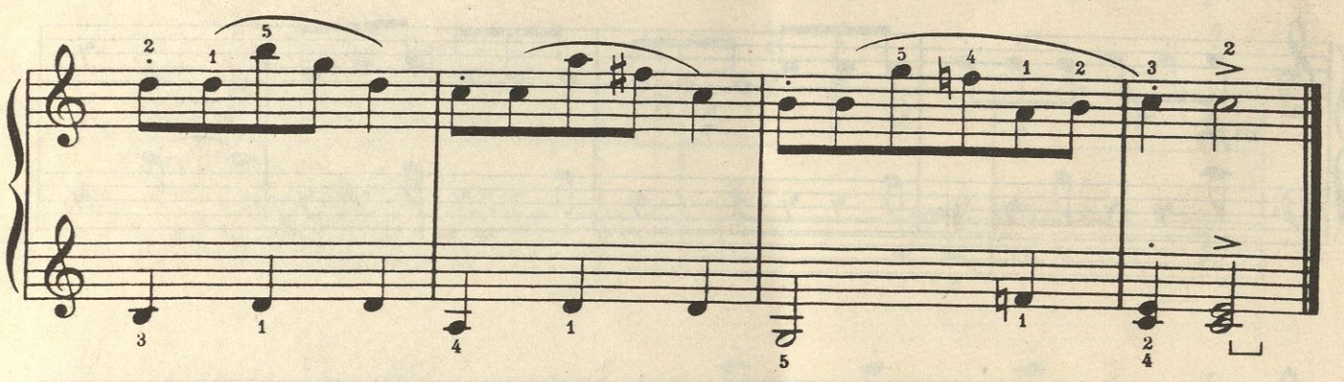


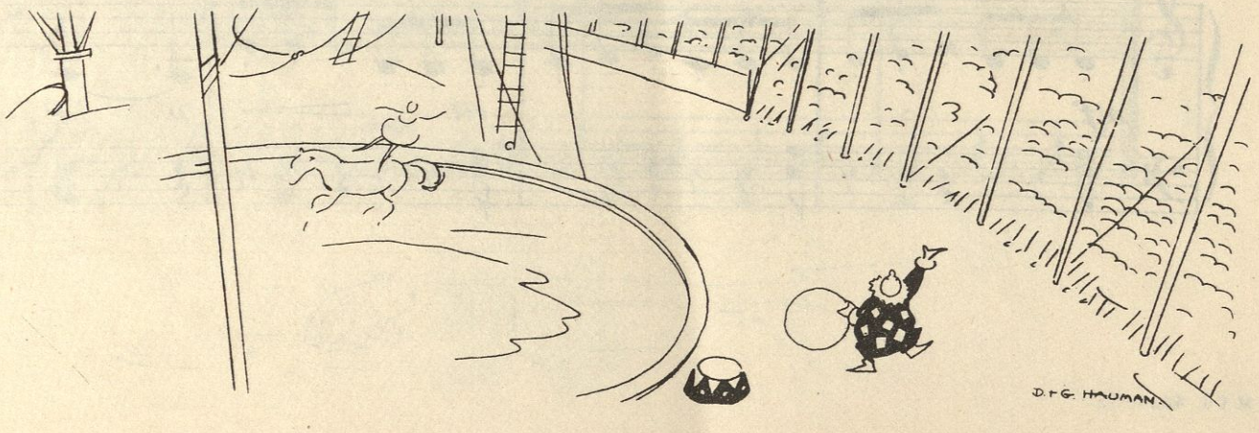
In the Big Tent

Swiftly our fingers change
On the white keys
Like Mistress Nimble foot
On the trapeze.

Moderato







APRIL SHOWERS

3, 2, 1, in quick succession
On the same Key
Make the rain-drops pitter, patter,
Splashing on me!

Moderato

50

mp

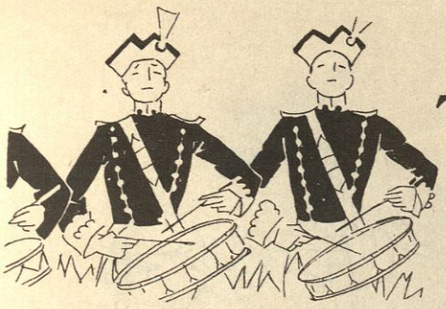
mf

mp

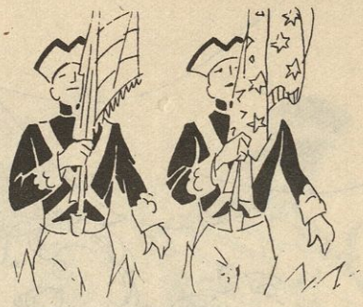
mf

rit.

p *pp*

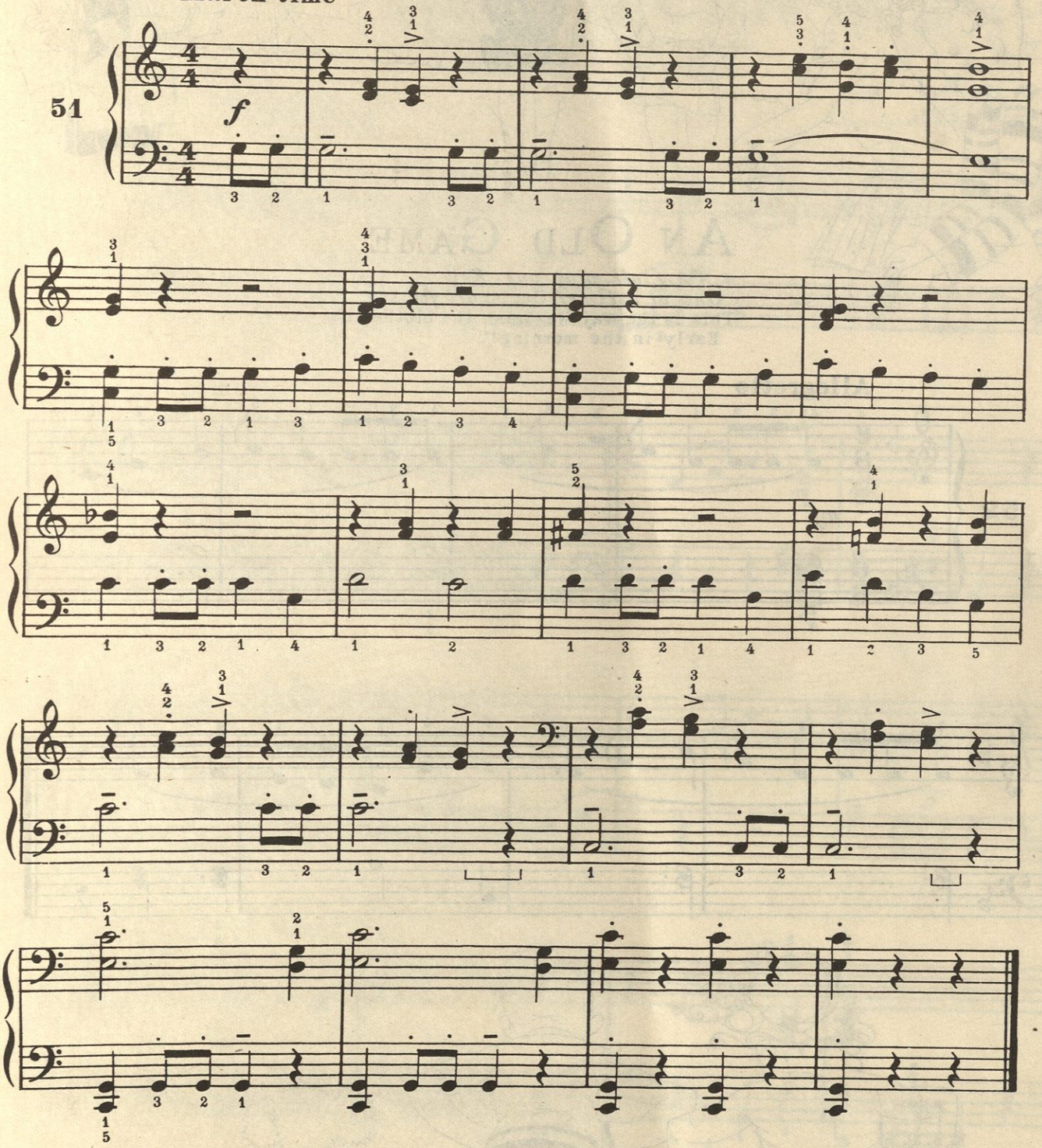


THE SNARE-DRUM



3, 2, 1,
3, 2, 1,
As the band is drawing near.
Rat-a-tat
Rat-a-tat
'Tis the quick snare-drum I hear.

March time

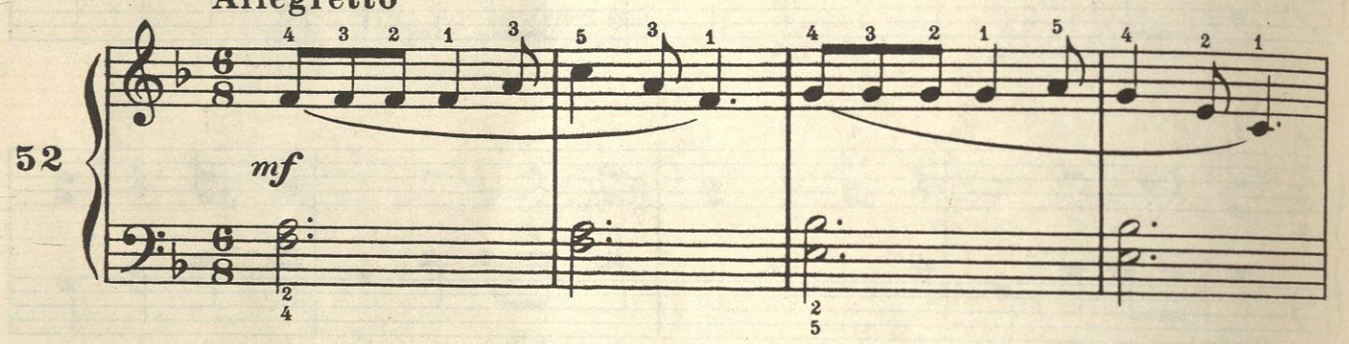


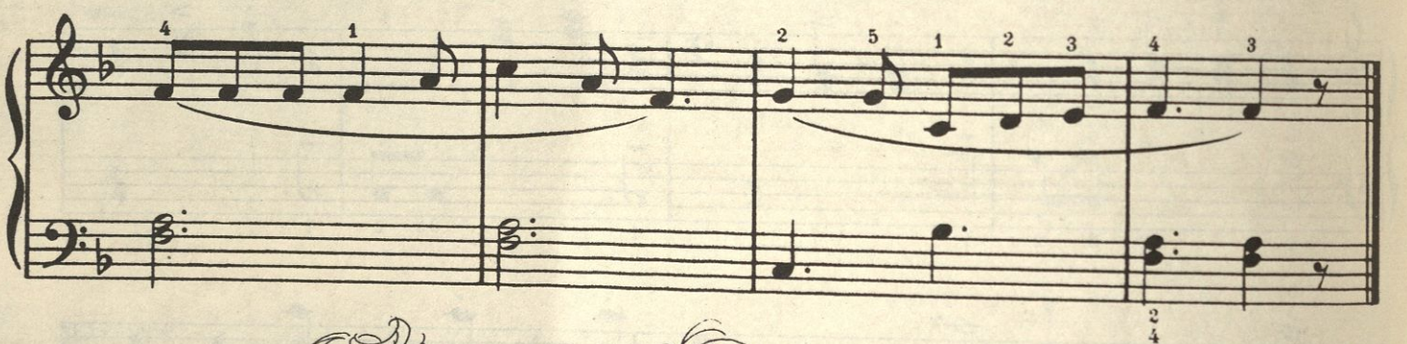
W. M. Co. 4634-58

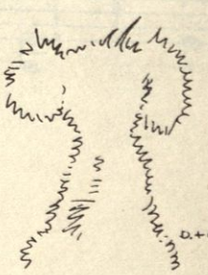
AN OLD GAME

4, 3, 2, 1, all play one Key
One at a time! Cut short you see!
"This is the way we wash the clothes
Early in the morning!"

Allegretto



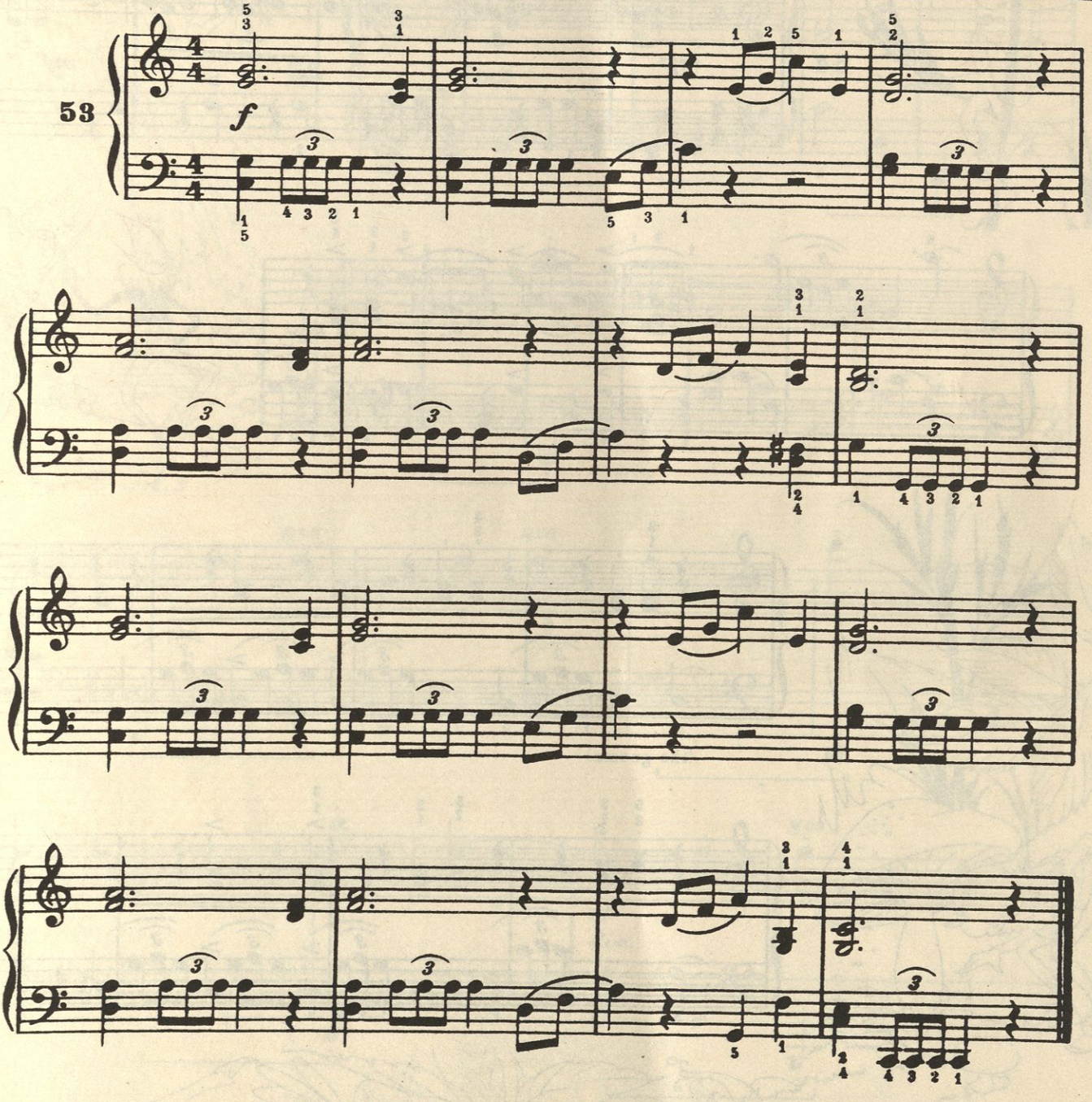


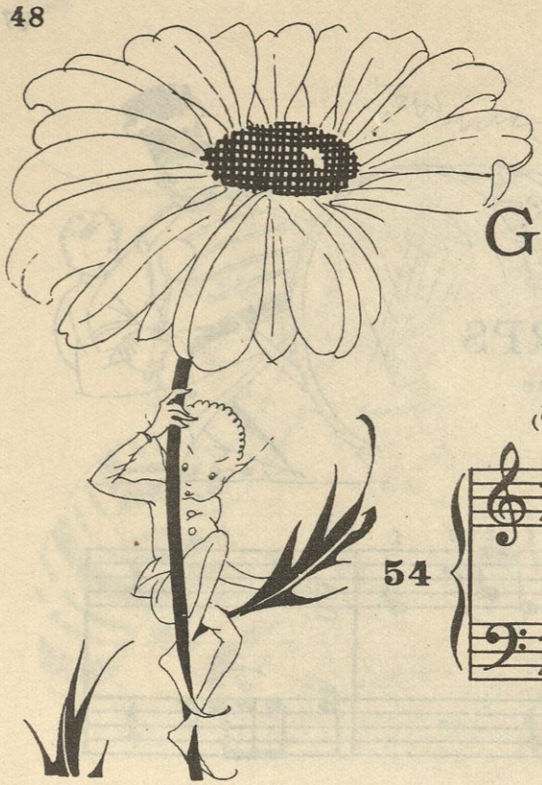


THE DRUM CORPS

Changing fingers, here we come
To the beating of the drum.

March time





Gnomes and Sprites

Little hands extend and prance
O'er the keys in patterns light
As we play a little dance
For a gnome and forest sprite.

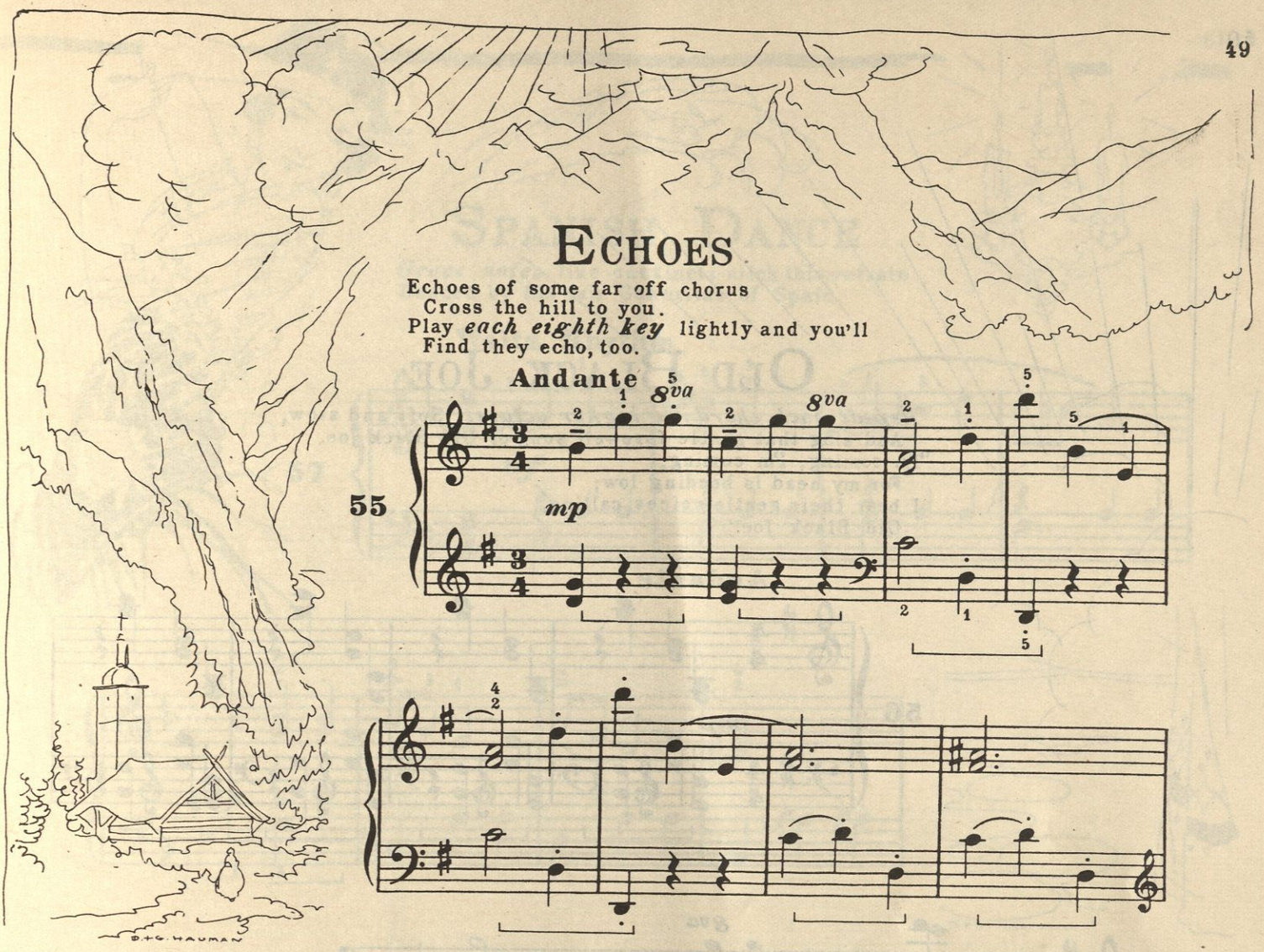
Moderato

(The sprite)

54

(the gnome)

D. & G. HAUMAN.



ECHOES

Echoes of some far off chorus
Cross the hill to you.
Play *each eighth key* lightly and you'll
Find they echo, too.

Andante

55

mp

8va

8va

8va

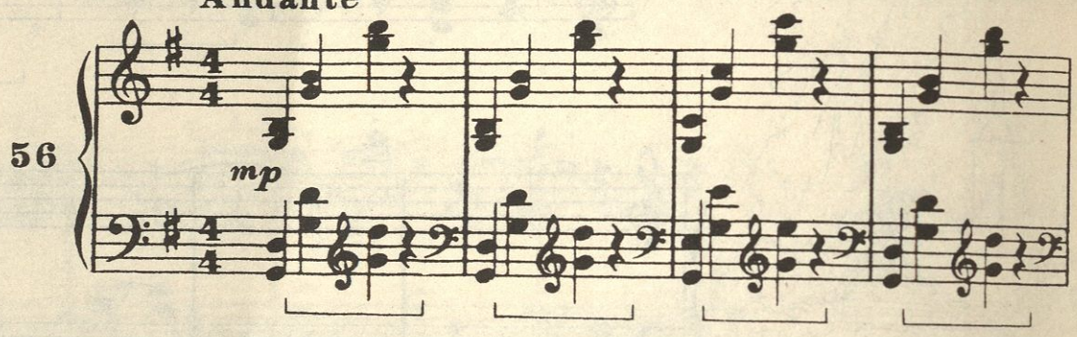
8va

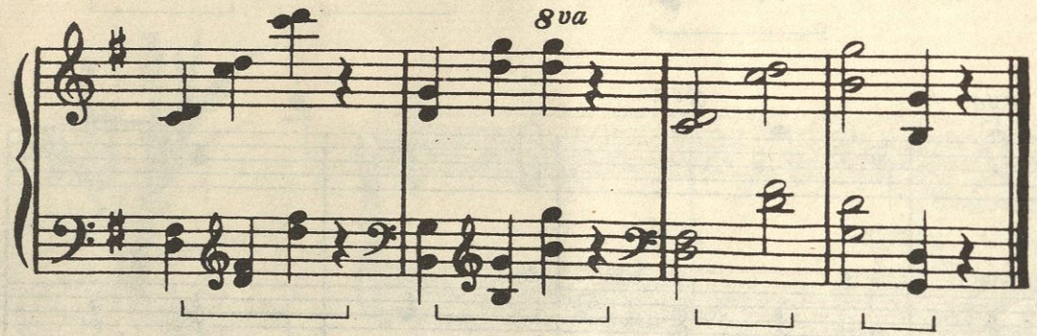
dim.

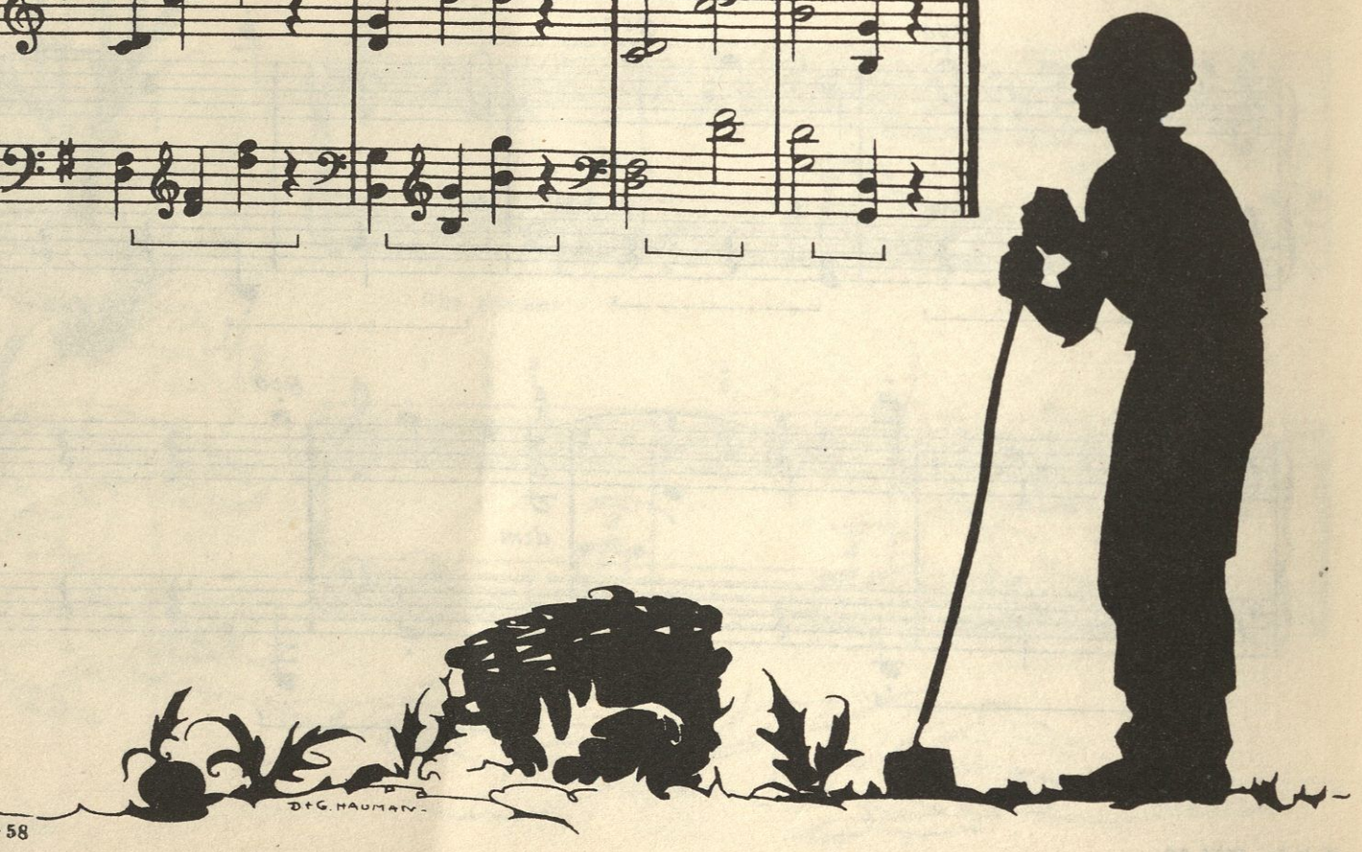
Old Black Joe

Repeat each chord in higher octaves Soft and slow,
And sing that gentle farewell song of Old Black Joe.
"I'm coming, I'm coming,
For my head is bending low;
I hear their gentle voices calling,
Old Black Joe!"

Andante







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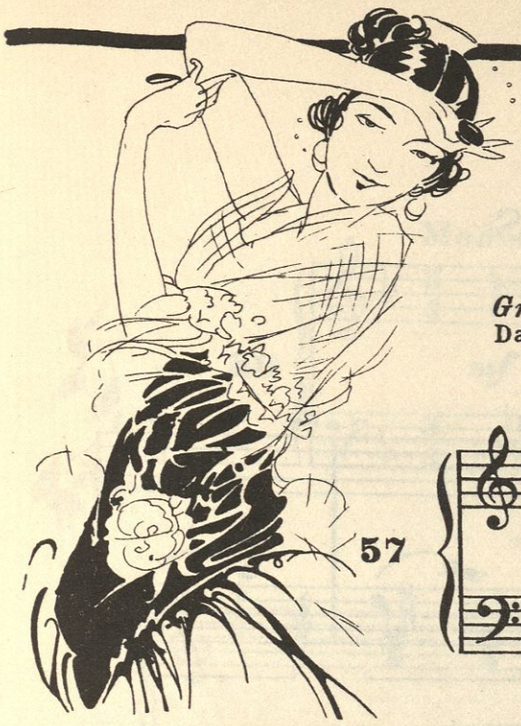


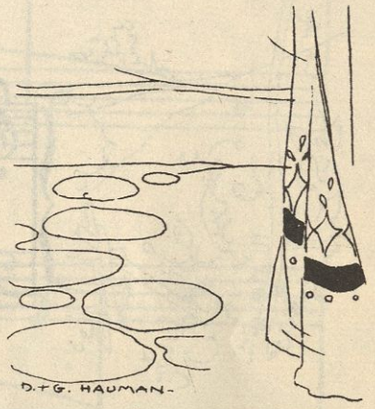
SPANISH DANCE

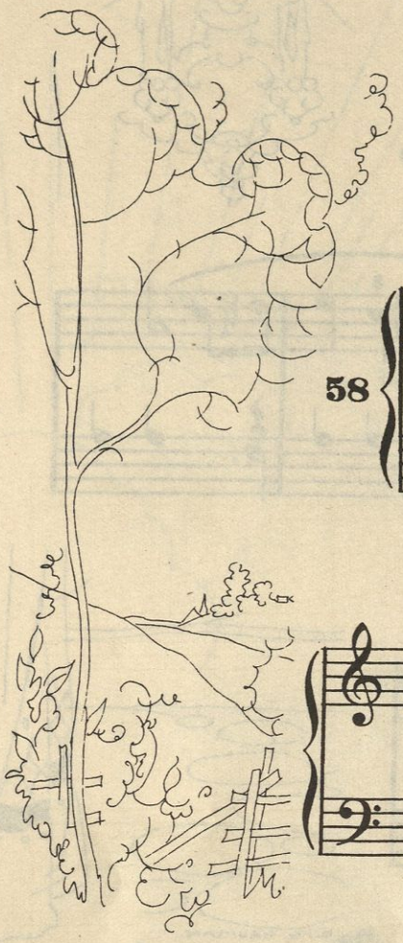
Grace notes like castinets click this refrain
Danced by the fair Senoritas of Spain.

Waltz Rhythm

57

mf





STEPPING STONES

As you step across the brook
On each stone you rest both feet
So *two fingers change* about
On one Key and *don't repeat*

Moderato

58

mp

Across the Brook

Moderato

59

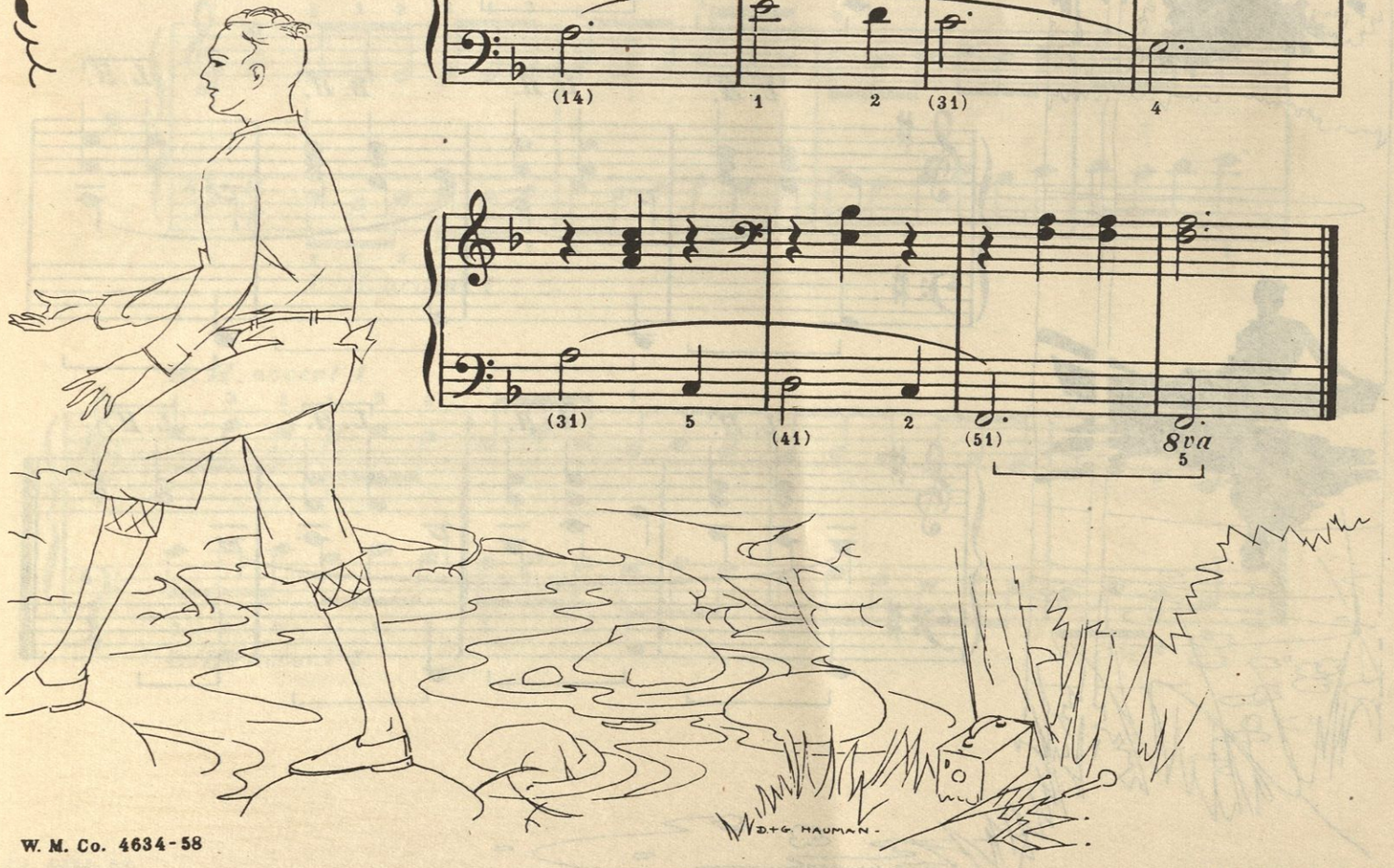
mf

5 (14) 1 2 (31) 4

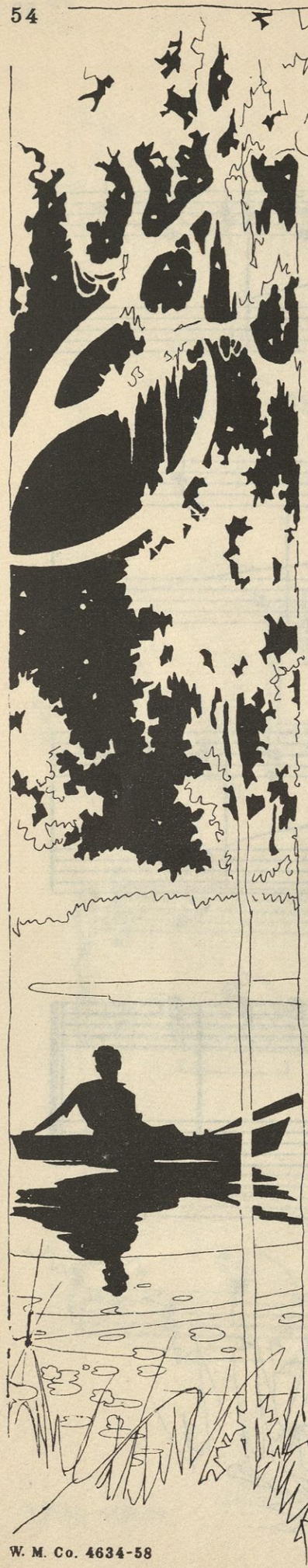
(31) 2 5 2 5

(14) 1 2 (31) 4

(31) 5 (41) 2 (51) 8va



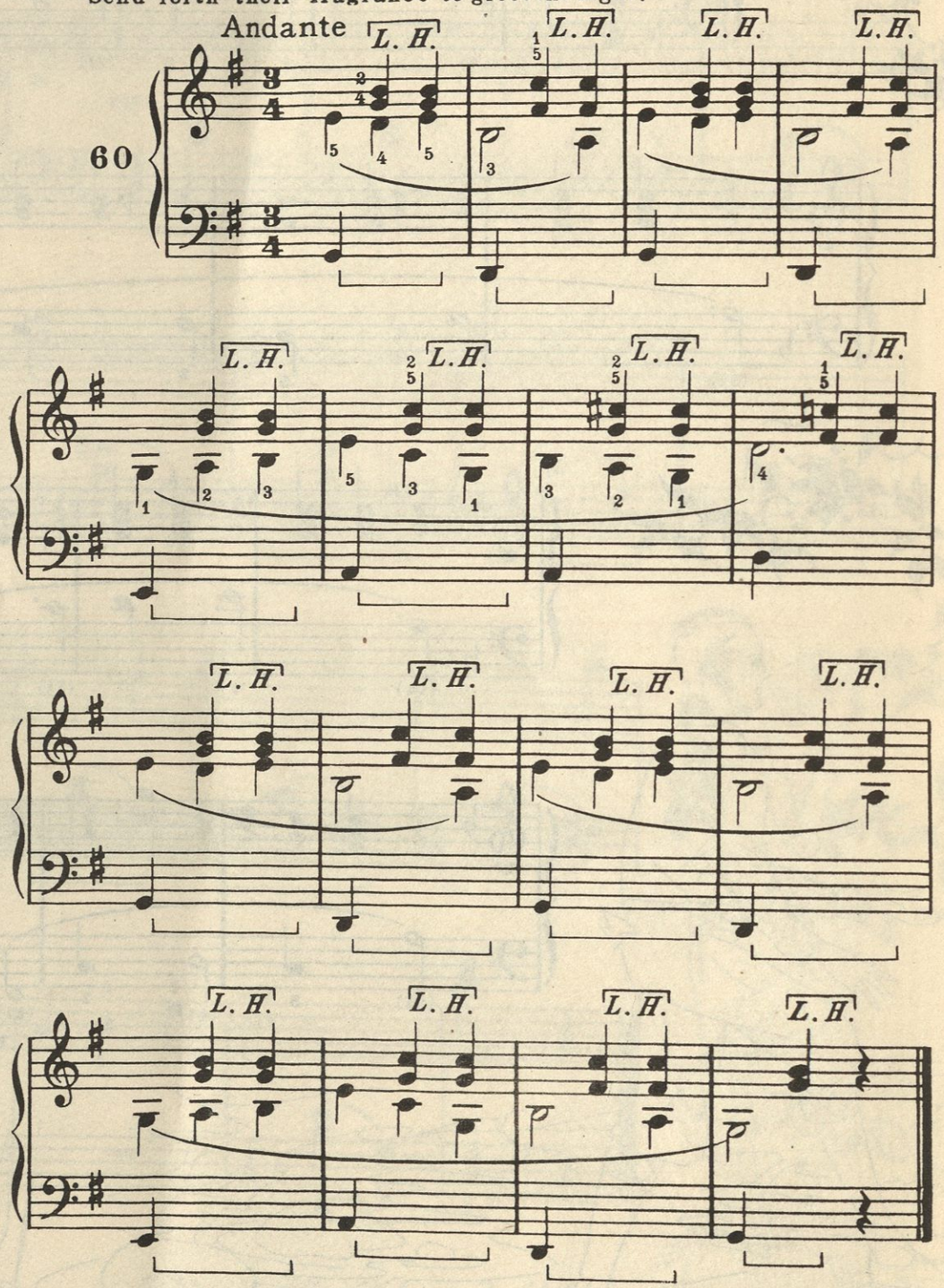
W. M. Co. 4634-58



MOON-GLOW

Idly we're floating,
Silver-sea boating,
Over a star-sprinkled mirror of light.
Dark leaves are shining;
Moon-flowers, twining,
Send forth their fragrance to greet the night.

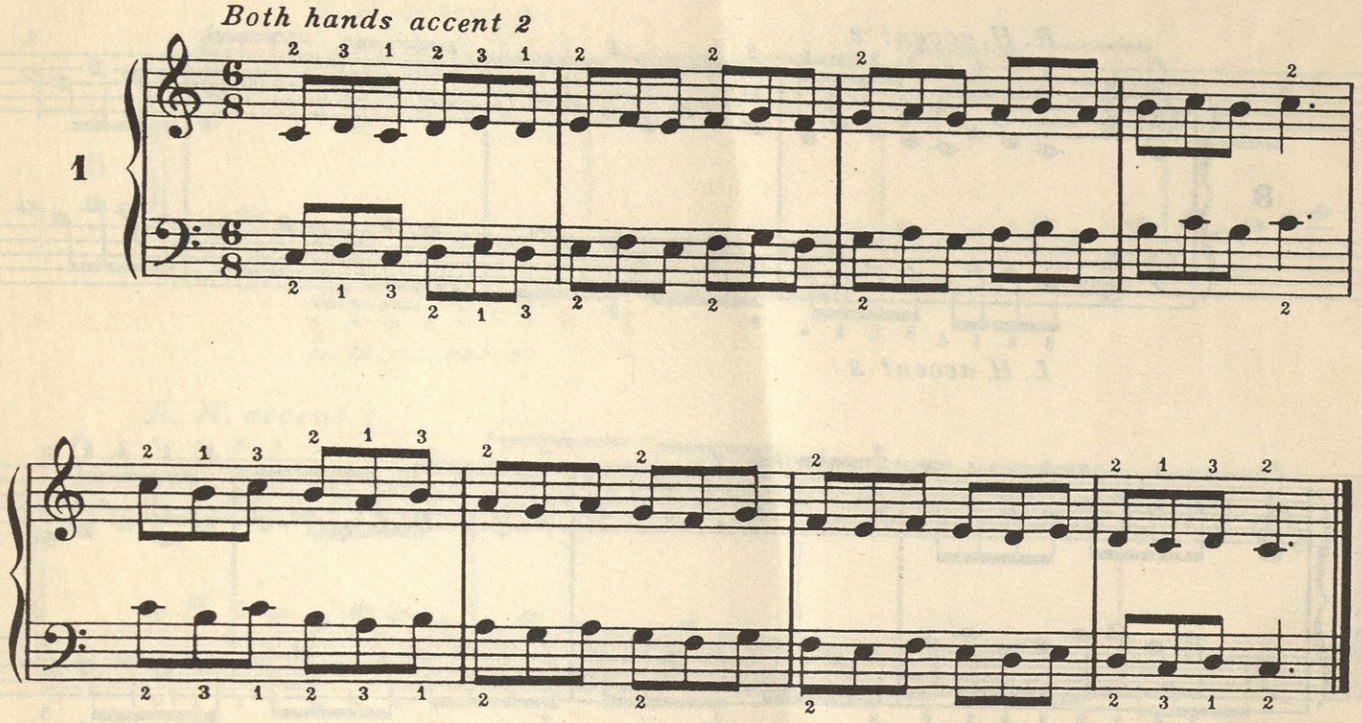
Andante



FINGER DRILLS

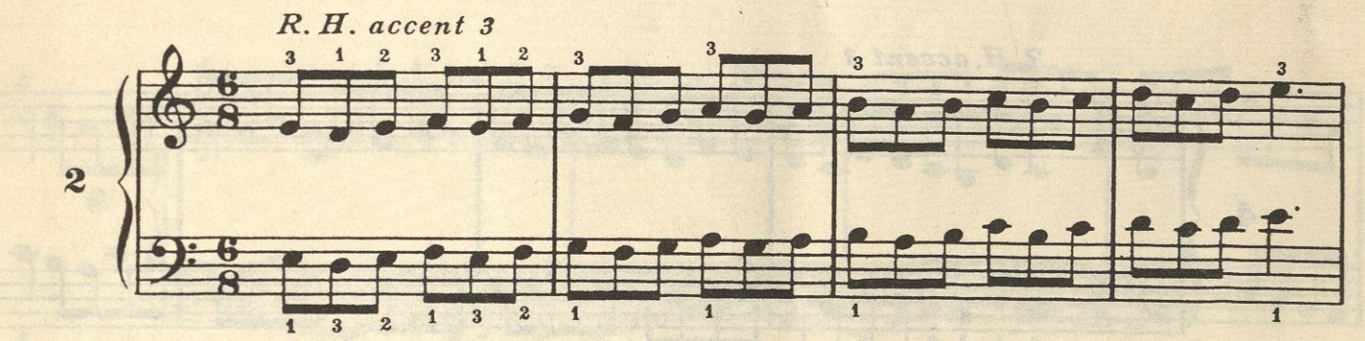
Both hands accent 2

1



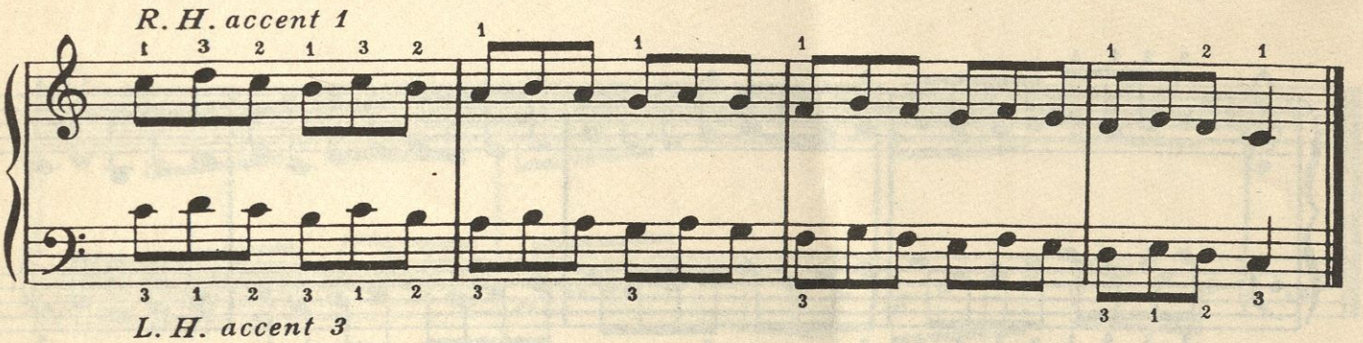
R. H. accent 3

2



L. H. accent 1

R. H. accent 1

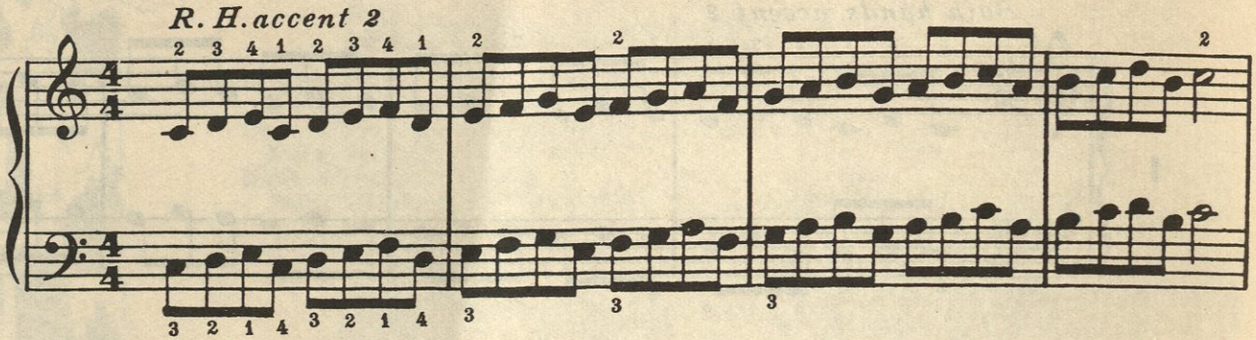


L. H. accent 3

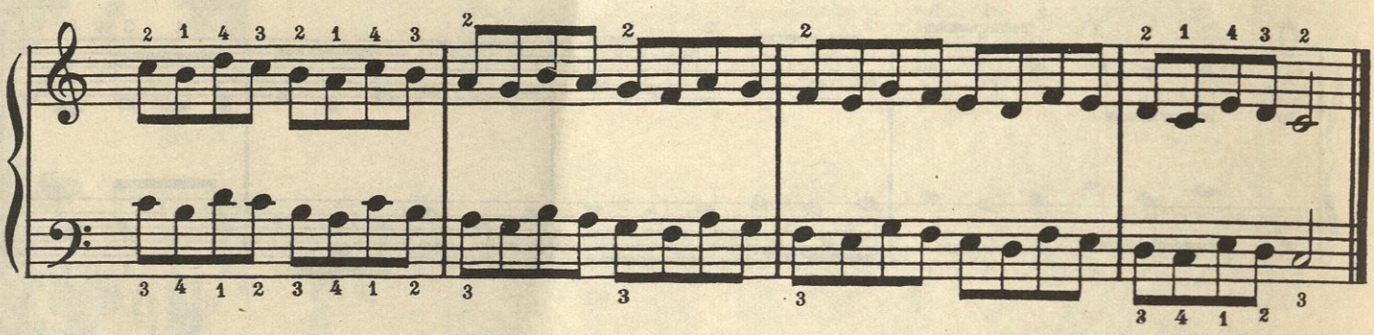
W. M. Co. 4634-58

3

R. H. accent 2

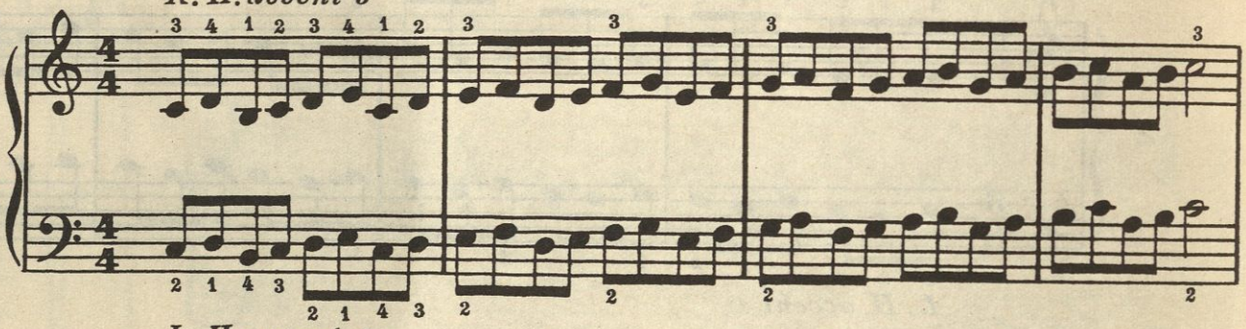


L. H. accent 3

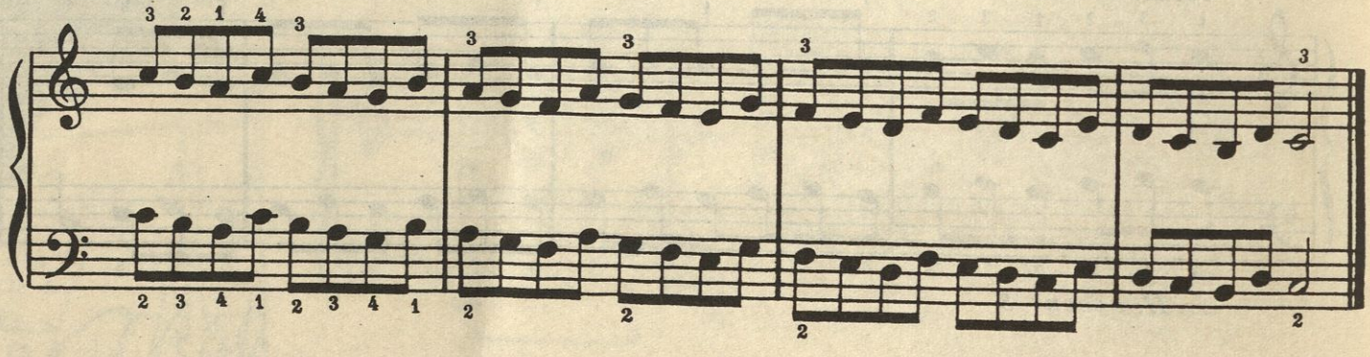


4

R. H. accent 3

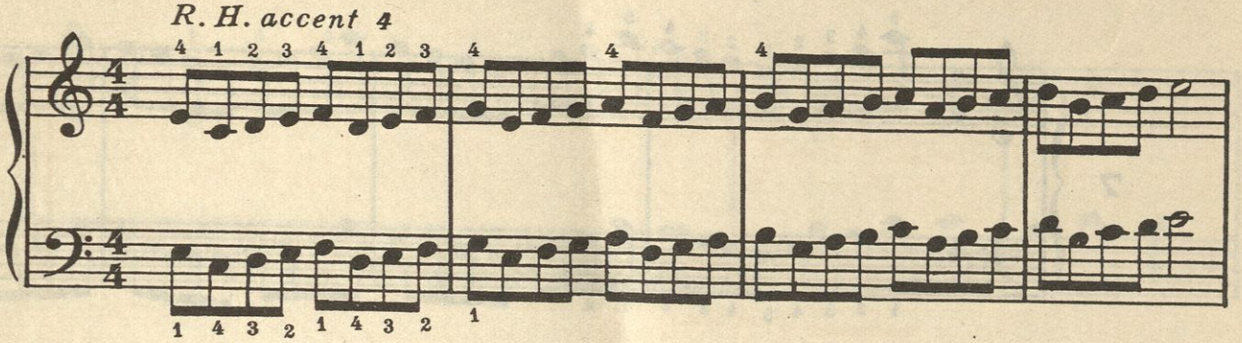


L. H. accent 2



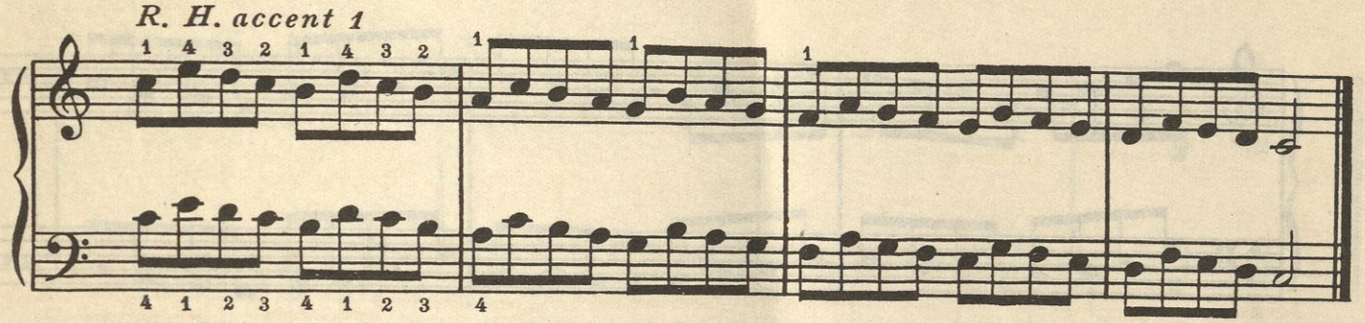
5

R. H. accent 4



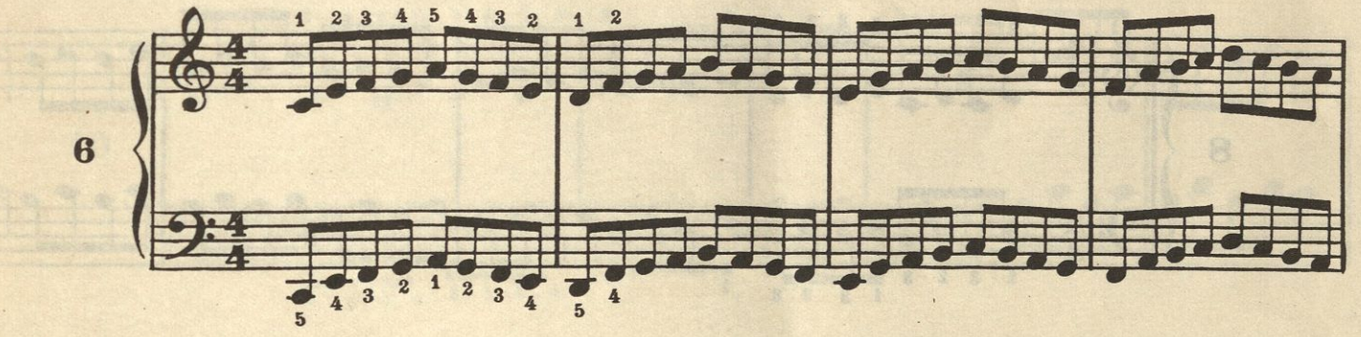
L. H. accent 1

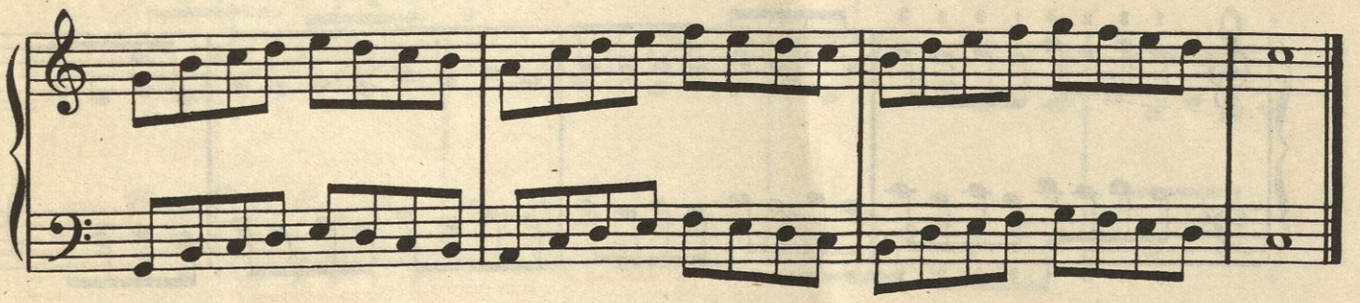
R. H. accent 1



L. H. accent 4

6





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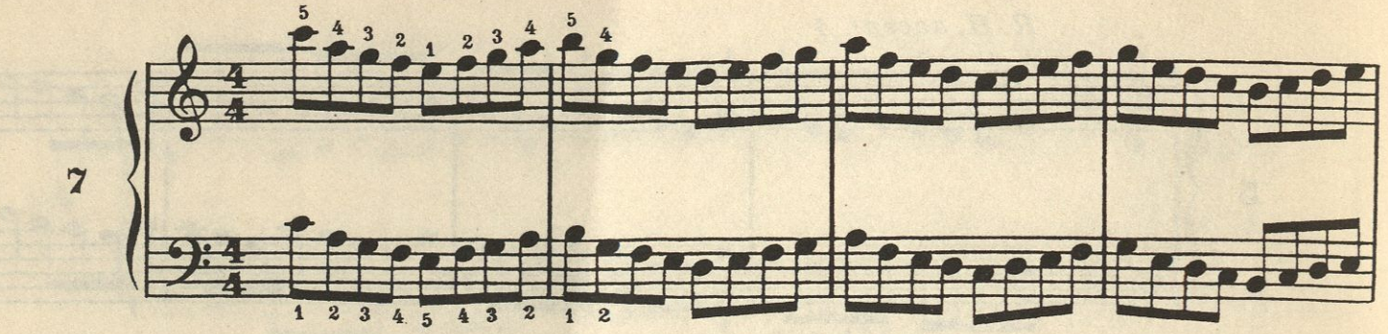

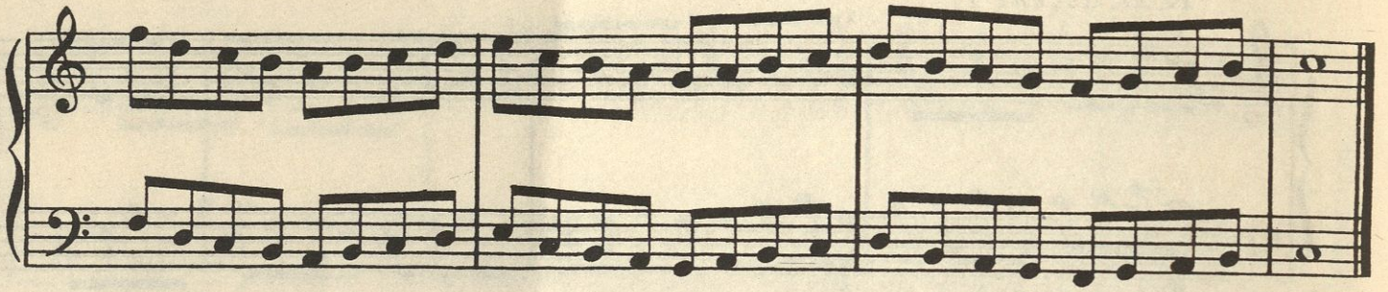

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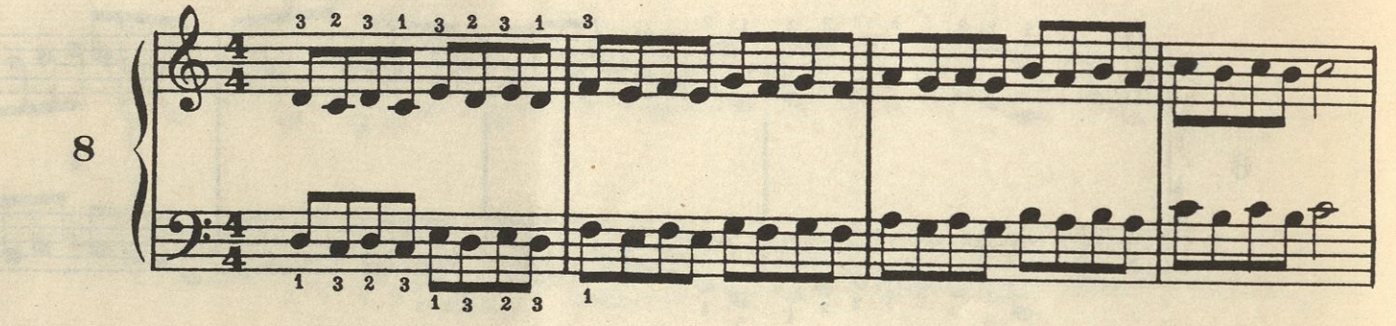

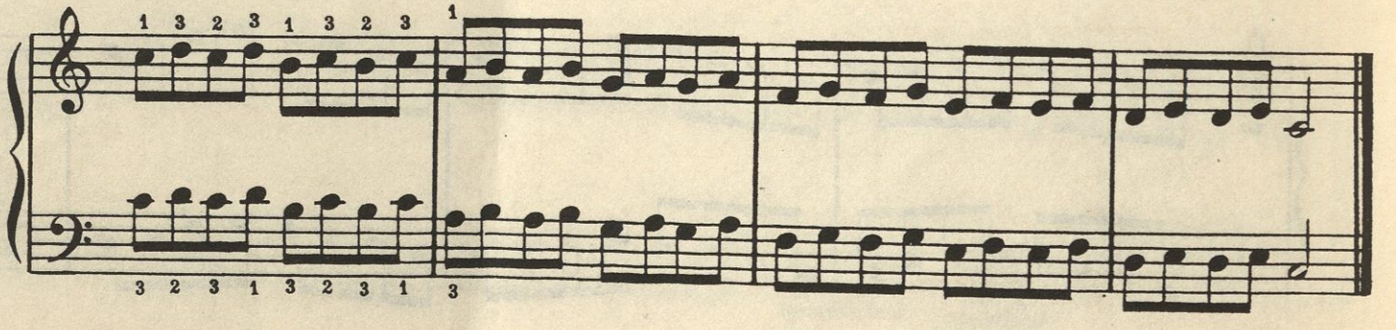

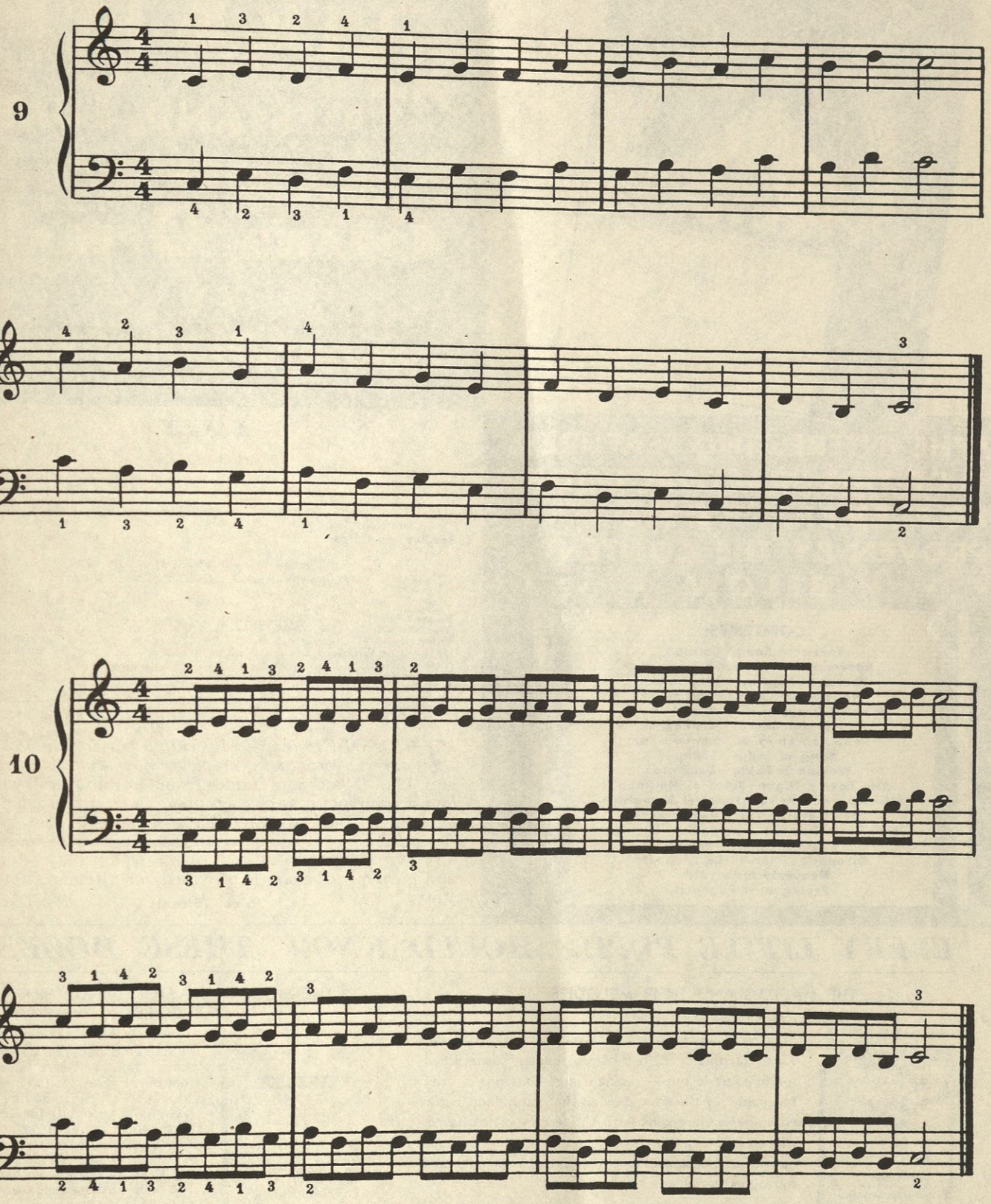
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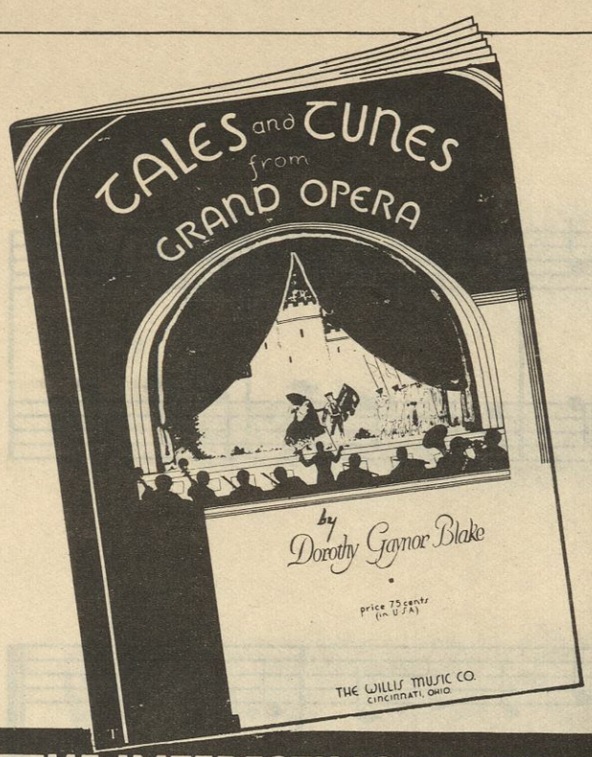

NOTHING LIKE IT!

"TALES AND TUNES FROM GRAND OPERA"

BY

DOROTHY GAYNOR BLAKE

THE INTERESTING FEATURES OF THIS PRACTICAL BOOK FOR EVERY HOME ARE PROVEN BY THE CONTENTS • • • BELOW • • •

CONTENTS:

Toreador Song—Carmen
Intermezzo—Cavalleria Rusticana
Chorus of Pilgrims—Tannhäuser
Waltz Song—Romeo and Juliet
Evening Prayer—Hänsel and Gretel
The Bridal Chorus—Lohengrin
Sextette—Lucia di Lammermoor
Song of India—Sadko
Woman is Fickle—Rigoletto
Oh, Lovely Night—Tales of Hoffman
Miserere and Prison Song—Il Trovatore
My Heart At Thy Sweet Voice —Samson and Delilah
Soldiers' Chorus—Faust
Coronation March—Le Prophète
Heavenly Aïda—Aïda
Prologue—I Pagliacci

FAUST.

FIVE ACTS

Music by
Charles Gounod
(French Composer)
B. Paris, June 17, 1818
D. Paris, Oct. 17, 1893

Libretto by
Barbier and **Carre**

First performance, Paris, March 19, 1859
First performance, U. S. (N. Y.), Nov. 25, 1863

CAST

Faust (*Fowst*) . . . . . *Tenor*
Mephistopheles (*Meh-fees-tof-el-layz'*) . . . . . *Bass*
Valentine (*Val'-en-teen*) . . . . . *Baritone*
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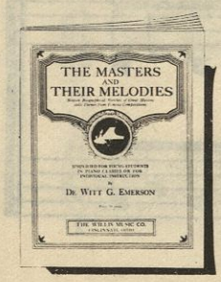

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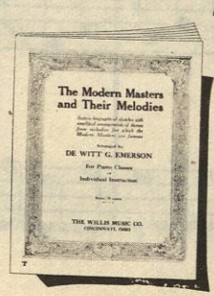

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